

Fall 2011

Valley View Farm: Main House

Christy Robnet Atkins

Rachel Barnhart

Jonathan Brown

Sam Carter

Xiaomeng Chi

See next page for additional authors

Follow this and additional works at: https://scholarworks.gsu.edu/history_heritagepreservation



Part of the [Historic Preservation and Conservation Commons](#)

Recommended Citation

Atkins, Christy Robnet; Barnhart, Rachel; Brown, Jonathan; Carter, Sam; Chi, Xiaomeng; Collins, Courtney; Davis, Adam; Davis, Kevin; Khanian, Hanieh Esmaeil; Federer, Julie; Howard, Ed; Leftwich, Claire; Ramirez, Alexa; Rhea, Amber; Rich, Mallory; Spencer, Jean; Taff, Emily; and Williams, LaVonne, "Valley View Farm: Main House" (2011). *Heritage Preservation Projects*. 42.

https://scholarworks.gsu.edu/history_heritagepreservation/42

This Historic Structure Report is brought to you for free and open access by the Department of History at ScholarWorks @ Georgia State University. It has been accepted for inclusion in Heritage Preservation Projects by an authorized administrator of ScholarWorks @ Georgia State University. For more information, please contact scholarworks@gsu.edu.

Authors

Christy Robnet Atkins, Rachel Barnhart, Jonathan Brown, Sam Carter, Xiaomeng Chi, Courtney Collins, Adam Davis, Kevin Davis, Hanieh Esmaeil Khani, Julie Federer, Ed Howard, Claire Leftwich, Alexa Ramirez, Amber Rhea, Mallory Rich, Jean Spencer, Emily Taff, and LaVonne Williams

Valley View Farm Main House

Cartersville, Georgia

Historic Structure Report

Prepared by
Conservation of Historic Building Materials Class
Heritage Preservation Graduate Program
Georgia State University

Fall 2011





VALLEY VIEW PROJECT TEAM

Christy Robnet Atkins
Rachel Barnhart
Jonathan Brown
Sam Carter
Xiaomeng Chi
Courtney Collins
Adam Davis
Kevin Davis
Hanieh Esmail Khanian
Julie Federer
Ed Howard
Claire Leftwich
Alexa Ramirez
Amber Rhea
Mallory Rich
Jean Spencer
Emily Taff
LaVonne Williams



CONSERVATION OF HISTORIC BUILDING MATERIALS

Richard Laub and Laura Drummond, *Instructors*

Table of Contents

Part 1: INTRODUCTION

Background	3
Executive Summary	4
Report Summary	7

Part 2: HISTORY

Local and Property History	11
Family History	13
Valley View and the Civil War	19
Structural History	22
Building Chronology	26

Part 3: PHYSICAL DESCRIPTION

Plans (<i>site plan and floorplans</i>)	34
Site	40
Exterior	42
Interior	55
Roof, Chimneys, and Attics	77
Systems	82

Part 4: CONDITIONS ASSESSMENTS

Exterior	89
Roof, Chimneys, and Attics	97
Interior	99
Systems	106

PART 5: RECOMMENDATIONS AND PRIORITIES

Potential Future Development and Uses	111
Recommendations for Repair	117
<i>Exterior</i>	117
<i>Roof, Chimneys, Attics</i>	120
<i>Interior</i>	123
<i>Systems</i>	124
Maintenance Plan/Priority Checklist	126

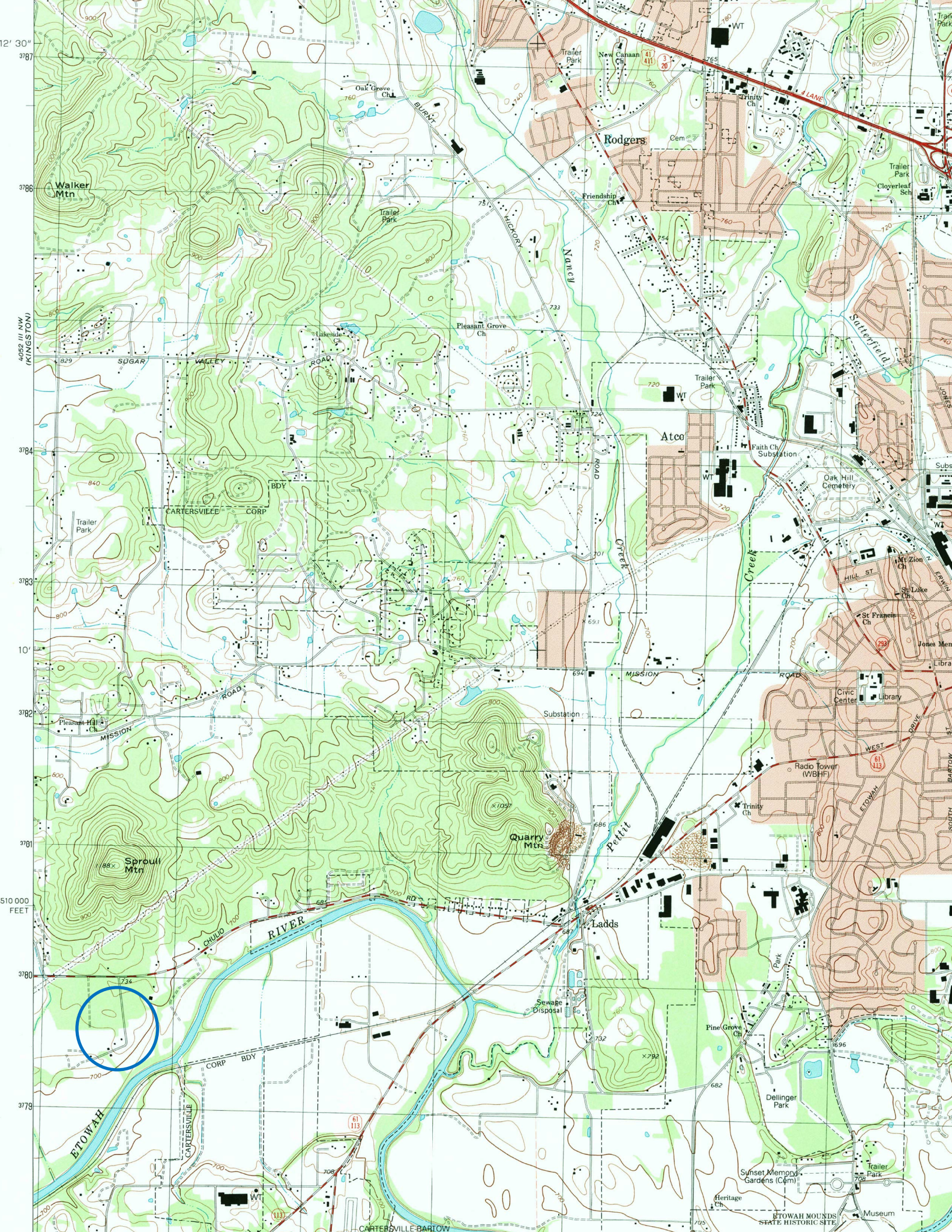
Appendices

Glossary	133
Futher Resources	137
Bibliography	141
Photo Keys	143
Molding Profiles	149
Paint Analysis (<i>Maryellen Higginbotham and Frank Welsh</i>)	155
Fouché Gravestones	157
Censuses 1850-1870	
Valley View National Register Nomination	

PART I:

Introduction





12' 30"

3787

3786

3784

3783

10'

3782

3781

510 000 FEET

3780

3779

4052 11 NW
(KINGSTON)

CARTERSVILLE-BARTOW

ETOWAH MOUNDS
STATE HISTORIC SITE

BACKGROUND

This Historic Structure Report (HSR) for the main house at Valley View Farm in Cartersville, Georgia, was produced by the students of the Georgia State University Heritage Preservation Program as part of the Conservation of Building Materials course in the Fall of 2011, supervised by Richard Laub and Laura Drummond. This report will provide the history, present conditions, and recommendations for repairs, maintenance, and future uses of Valley View. In the appendix can be found a photography key, glossary, and additional information cited in the text. The purpose of this HSR is to provide the owners a complete examination of the structure of the main house, so that they may continue to preserve this National Register property in the most effective and efficient way possible and in accordance with the Secretary of Interior's Standards for Treatment of Historic Properties.

The site visits for the report were conducted on the 15th and 29th of October, 2011. All photographs and research were gathered during these visits unless otherwise noted. Although Valley View is a 275-acre farm consisting of several outbuildings (smokehouse, water tower, well, kitchen, and two other residences), the focus of this report will be on the main house. To complete the project, the participants were split into several groups covering historical description, measurements, photographs, physical description, conditions assessment, repair and maintenance.



figure 1.1: the front gate of Valley View. Historic photos show that a picket fence of similar to the reconstructed gate here once enclosed the front yard.

Part 1: INTRODUCTION

nance, future uses, and report preparation. This was a non-invasive investigation, So no materials were removed or destroyed.

The historical research group primarily used the Norton family collection to gather information on the history of the site, which consisted of photos, articles, written accounts, and oral histories. They also conducted outside research using the Rome archives in Rome, Georgia, and the Kenan Research Center at the Atlanta History Center.

The data for the physical description was collected on site by several groups. The measurements team, consisting of two measurers and one recorder, took exterior and interior measurements of all significant architectural details and elements to the ¼". These measurements were then converted into detailed floorplans using Autodesk's AutoCAD Architecture 2012. The photographers used digital cameras to document the setting, all façades, interior rooms, and elements of interest. Every accessible area of the structure was investigated, photographed, measured, and sketched. The conditions and recommendations teams identified the sources of deterioration and determined methods of remediation in order to create a prioritized list for repairs. The future uses team explored the possibilities of Valley View as a self-supporting or income-generating site. The report preparation team compiled all the team sections, laid out the content and edited the text to create this document.

EXECUTIVE SUMMARY

Valley View is a magnificent example of high style architecture interpreted in a vernacular way. A colonnade of tall and slender, Ionic capital columns creates a monumental porch, disguising the unusual configuration of the house itself. The central portion of the main house of Valley View, is a two-over-two I-house facing east over the Etowah River valley. A wing extends off both the north and south back corners creating a "U"-shape encircling a courtyard at the rear. The main house is accompanied by historic outbuildings including a smokehouse, detached kitchen, and water tower. Formal boxwood gardens—a common feature among the well-to-do of the antebellum South—flank the front walk and are as old as the house itself. Aside from updating the house for modern systems of plumbing, gas, and electricity, and converting a few of the rooms to new uses, the house has seen very little change to its interior and almost no change to its exterior structure since before the Civil War. Even finishes and details on the woodwork, the plaster walls, window treatments, and the historic boxwood gardens remain well preserved and are key components to Valley View's signifi-

cance. Indeed, the “house and yard together make a picture of a Georgia plantation home which is rare in its authenticity.”¹

Because of its superb state of preservation currently, preservation or very sensitive restoration is recommended for the future. Everywhere possible, repairs should be made to preserve and protect the historic material and replace in kind where necessary. Unless noted, most repair and maintenance tasks are possible for the owners and local contractors to undertake as long as they are aware of the appropriate preservation methods.

As mentioned, the house is in excellent condition for its 160-odd years, thanks to sound construction and the care of family members. Although no significant structural problems were detected on this inspection, there are some issues which deserve swift attention:

- The electrical system needs to be updated, and unused wires removed. It is required by code that a licensed electrician must be hired when rewiring the entire building (look for someone with experience sensitively retrofitting electricity in historic houses)
- Several of the columns on around the front porch were noted as being bowed out of plane. Since these columns are the only support for the porch ceiling and roof, they should be a priority in both maintenance and repair. It is highly recommended that a structural engineer evaluate the integrity of the columns and porch ceiling structure. Each column and several points along the porch entablature should be monitored by reference points and baselines to discern changes in the structure that may be reflected in the columns movement.
- No major decay mechanisms on the wood trim were visible, however, the paint on the front porch and rails is cracking to the point of exposing the wood underneath and needs to be scraped, repairs to the wood made with a wood filler and the porch and rails repainted. A professional should be hired to make sure the painting is done properly.

Additionally, minor repairs need to be made to the windows and a hole in the cornice on the west façade of the I-house section should be fixed. A moisture problem around much of the exterior brick foundation should be addressed to prevent major deterioration from occurring in the future.

1 Martin, Van Jones and William Robert Mitchell, Jr. *Landmark Homes of Georgia 1733-1983: Two Hundred and Fifty Years of Architecture, Interiors, and Gardens*. pp. 93-95

Part 1: INTRODUCTION

On the interior, the faux painting is one of the character-defining features of this site and so it is essential that the utmost care be taken to preserve it. Cleaning may be possible with the aid of a professional and may serve to clarify the historic paintwork on some surfaces. There is also the possibility of coating the painted wainscots with a clear protective finish as has been done at Drayton Hall in Charleston, South Carolina. But, again, any work on these delicate surfaces should only be done by a professional.

Depending on the use of the house (several options are considered beginning on p.111), the bathroom in the south wing and the kitchen in the north wing may need to be remodeled; however, historic materials such as the floors, trim, and plaster walls, should remain intact and be protected as much as possible.

As always, it is ever-important to keep up with maintenance and monitor the condition of the woodwork, masonry, and roof throughout the site in order to prevent serious problems arising. Repointing masonry and keeping the exterior trim in good condition are key to the preservation of the structure. On the interior, checking regularly for moisture penetration and monitoring cracks in the plaster are essential.



figure 1.2: historic photo of the west wall in Room 103 (Edith's Parlor)



figured 1.3: current appearance of the same wall—remarkably little has been changed in this house over the years.

VALLEY VIEW REPORT SUMMARY

Historical Description

This section presents a brief history of the area, and more in depth histories of the Valley View property and the Sproull family, beginning with James Caldwell Sproull and continuing through the current owners. A narrative history of Valley View discusses its construction and its role in local southern history, including the Union occupation during the Civil War. The architectural history of Valley View documents each addition or change made to the original structure or setting that could be determined by the physical evidence.

Physical Description

The physical description includes the style, materials, structure, and systems of the main house, arranged by exterior and interior space. The exterior description discusses materials and styles of the façades, including walls, windows, doors, roof, foundation, and porches. Using a floorplan with numbered rooms, the interior description consists of a room-by-room inventory of the trim, doors, windows, mantels, hardware, finishes, and other significant elements. This section also provides an overview of the location and type of systems including water, sewer, gas, and electricity.

Conditions Assessment

In this section, the conditions of the materials and structures on the exterior and interior are considered, as well as possible sources of deterioration. For the exterior, damage to brick, mortar, and trim are noted, as well as the stability of systems such as the foundation and the roof. For the interior conditions, damage to plaster, wood, brick, finishes, and other materials are taken into account.

Recommendations and Maintenance Plan

This section provides a prioritized list of repairs needed to treat areas of deterioration or causes of decay. A detailed maintenance plan has also been created to provide a schedule of tasks to be performed to ensure continued preservation of the property. Also included is a list of proposals for possible future uses and/or developments for Valley View.

Appendix

The appendix consists of a glossary, bibliography, useful resources for the owners, photo key, and other documents pertaining to Valley View.

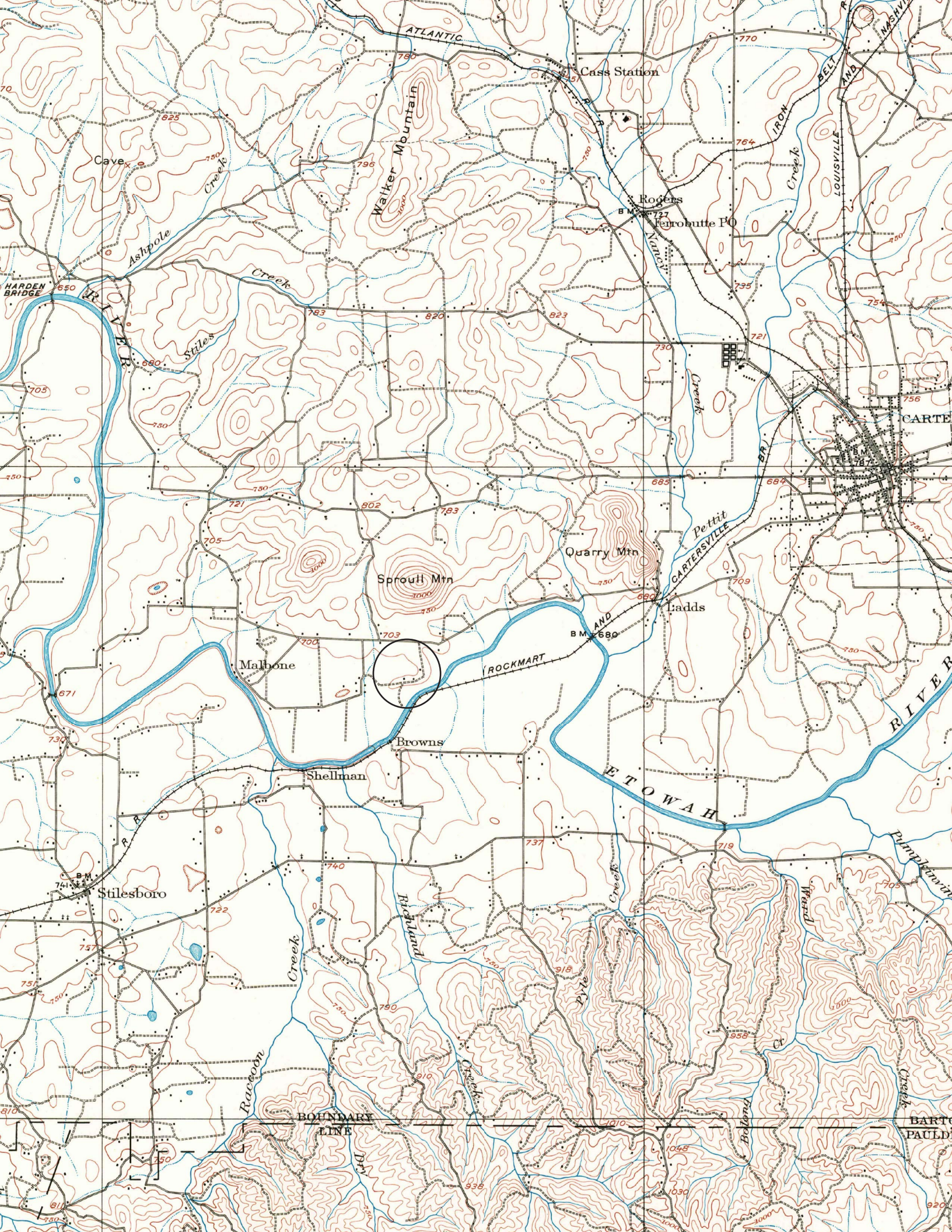


figure 1.4: the view of the valley from the house looking toward the front gate.

PART II:

History





LOCAL AND PROPERTY HISTORY

Valley View Farm is located in the Etowah River Valley region of northwest Georgia, between the towns of Cartersville and Rome. This fertile region of Georgia has been inhabited since prehistoric times, and thus is known today for its archaeological wealth. Approximately forty-five known archeological sites led to the placement of the entire area on the National Register in 1975 as the Etowah Valley National Register District. The region was primarily occupied by Cherokee Indians, until the early nineteenth century when several small towns and communities of white settlers developed along the Etowah River. The Cherokee Land Lottery of 1832 in Georgia brought an even greater influx of settlers and in 1838 the process of Cherokee removal, begun in 1827, was completed. “More than 4,000 Cherokee died during the 1838-39 winter”¹ as they headed west on what has come to be known as the Trail of Tears. In the early 1840s, Colonel James Caldwell Sproull moved from Abbeville, South Carolina, to this region, which was called Cass County at the time. In 1861, Cass County was renamed Bartow County in honor of General Francis S. Bartow, the first brigade commander in the Confederate Army to die in combat. The city of Cartersville was incorporated in February 1850, and a “J.F. Sproull” is listed as one of the founding commissioners.² This man is likely James Caldwell Sproull with a typographical error in the middle initial.

According to family records held by the Nortons—Valley View’s current owners and descendants of James Sproull—when he arrived from South Carolina in the 1840s, Sproull acquired the property on which Valley View was



figure 2.1: View of Sproull Mountain, probably taken from the gate on Euharlee Rd.. (date unknown)

built from his brother-in-law, Wade Cothran, an early settler in Rome, Georgia. The owners believe the original deed was lost when the Cass County Courthouse in Cassville was burned during the Civil War. All other deeds and property ownership transfer information have been thoroughly researched and documented by the Nortons.

On his newly acquired property of approximately 2,000 acres, Sproull oversaw the construction of a large brick home, which he named Valley View Plantation. Family oral history maintains that slave laborers accounted for most of the workers in Valley View's construction, but a scant amount of historical data remains about these people. When the Sproull family was still living in Abbeville, South Carolina, they owned a total of seventy-six slaves, according to U.S. Census records from 1850, but in the 1860 Cass county census only thirty-seven slaves are listed for the Sproulls (*see Appendices*).

According to the Nortons, the house was built over a seven-year period. Although various documentary sources provide conflicting dates, investigative evidence suggests construction was completed around 1847-1848. The existing outbuildings on the property – kitchen, weaving room, smokehouse, well – were completed by the 1850s, according to the owners' records. Although the style of the main house is Greek Revival, the family believes, and evidence suggests, that some of the major Greek Revival elements were added after the completion of the original construction. This will be discussed further beginning on p.26 of this report.

Today, Valley View comprises 275 acres and remains a working farm with a cattle and calf operation as well as row crops. It is one of only a few antebellum homes in Georgia that has remained under continuous family ownership throughout the course of its existence. Valley View is currently owned by the fifth generation of James Caldwell Sproull's family line. Since 2009, a conservation easement of the eighty acres surrounding the home has been held by the Mountain Conservation Trust of Georgia, thereby protecting the historic landscape. Maintenance of the property is continuously sustained by the owners.



figure 2.2: finger impressions of a laborer made while the brick was still soft. The front walk of Vally View.

FAMILY HISTORY

Generation I***James Caldwell Sproull and Eliza Margaret Marshall Sproull***

The first generation to reside at Valley View was the family of Colonel James Caldwell Sproull (1816- 1866) and Eliza Margaret Marshall Sproull (1823-1906). James Caldwell Sproull was a planter from the Abbeville district of South Carolina. On November 19, 1842, he and Eliza Margaret Marshall were wed in South Carolina. Eliza was the daughter of another wealthy South Carolina planter. The Marshalls lived at Cedar Grove plantation, which was ten miles from the Sproull's home at Mt. Vernon. Eliza was educated in Columbia, South Carolina, and played the piano.³ James and Eliza had four children. The three eldest, Rebecca, Mary Clopton, and Charles, were born in South Carolina. The youngest child, James, was born after the family relocated to the Etowah River Valley, in Georgia.⁴ Colonel Sproull was highly spoken of by his children; Rebecca would write later that he was a “magnificent organizer, a successful planter, a gentleman of the old school, cultured, loyal and true—his judgment was in the highest court of appeals in this neighborhood. His office of ruling elder in the Presbyterian Church was to him a sacred trust and high honor.”⁵

In the 1840s, Colonel Sproull acquired the Valley View property from his brother-in-law, Wade Cothran, an early settler of Rome, Georgia. Here he built the home of bricks and mortar using local clay and limestone. On the front walk of the house, it is still possible to see the impressions of the fingers of a laborer who helped mold the brick (*see figure 2.2 at right*). The heart pine and walnut timber used for construction was harvested on the property.

Eliza Marshall Sproull designed the formal boxwood garden planted in the sun and moon design. These plants were brought to Valley View in a trunk that was tied on the back of a wagon and transported from her parents' home, a plantation called Cedar Grove, in the Abbeville district of South Carolina. In recent decades, a nursery

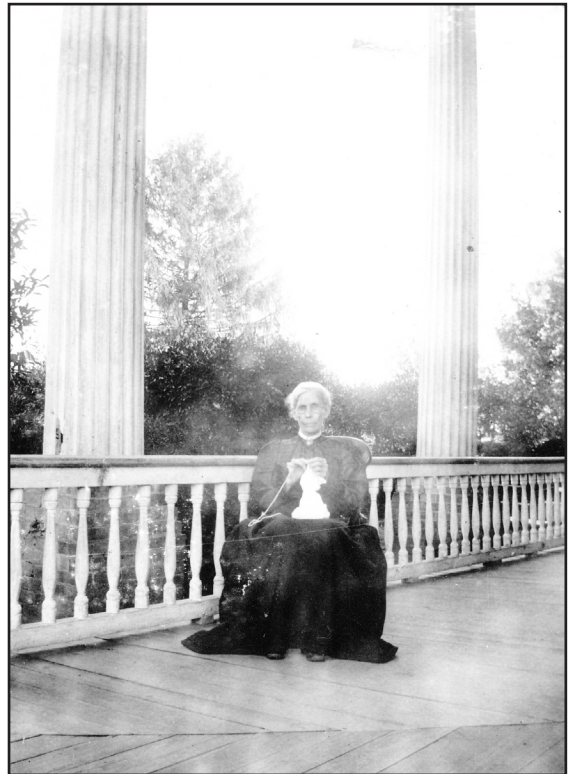


figure 2.3: Eliza Marshall Sproull poses on Valley View front porch, date unknown.

boxwood garden was established on the property so that necessary plant replacements could be done in-kind, as descendants of the original plants. The triple hedge of boxwood and Carolina Cherry were typical plantings of the time.⁶

Aside from the nuclear Sproull family, there were others that occupied Valley View during the first generation.⁷ One of the most prominent occupants of Valley View was Mr. Vitenger, affectionately known as Mr. Witey. A German cabinetmaker, who came with the family from South Carolina, Mr. Vitenger made most of the furniture at Valley View and even made some furniture for neighbors. Records show that at least twelve to fourteen pieces of furniture were made for the Sproulls by Mr. Vitenger, in addition to some other family pieces.⁸ Sister Rebecca Sproull would later explain that “[Mr. Witey was like a part of the family], a German cabinet maker Father brought here for the purpose. He had a bedroom, a workshop, a place to keep and dry his lumber, and always a seat at the table. Sister and I resented that sometimes, especially when we had company.”⁹ He lived with the Sproulls until he married, but died still a young man. Mr. Vitenger drowned while trying to save his horses from a swift river current.¹⁰

Later, Colonel Sproull’s mother, Rebecca Walkup Caldwell Sproull, also moved to the Etowah River Valley. She was the first cousin of John C. Calhoun, a leading politician and political theorist from South Carolina during the first half of the nineteenth century. The home she built, named “Rose Cottage”, was located near the small town of Euharlee.¹¹

According to family history, the Civil War brought some significant characters to Valley View. While the family sought refuge in Russell County, Alabama, Federal troops occupied Valley View for about three months. It is said that the salvation of Valley View was only achieved through the plea of Mr. Vitenger, who insisted that Valley View was his own. In



figure 2.4: Rose Cottage near the town of Euharlee, date unknown

respect for Mr. Vitenger’s German birth, the troops did not burn the house, and after the war, all furnishings were returned to Valley View. Upon their return from Alabama, the family warmly received the home and Mr. Witey.¹² After the war, a minimal compensation was sent to the Sproulls for damages caused by Union troops. This was appreciated and acknowledged by the family since such transactions were rare.¹³ According to James and Eliza’s daughter, Rebecca, reconstruction was a time of poverty unimaginable poverty. Her records compare the

pre and post-war periods as a time of abundance versus a time of hardship. When making these comparisons, she almost always began writing with phrases such as “the good days”, or “the days before the war”.

James Caldwell Sproull died at Valley View on January 12, 1866. After his death, his son Charlie took over the farming duties. During the latter part of the century, good times returned to Valley View. Records indicate that these days were filled with summer house parties held at Valley View, “where the young people dressed up for dinners.”¹⁴ On the grounds there were swings, hammocks, tennis courts, and a croquet lawn. Evenings were spent on the “piazza” (their term for the front porch) singing hymns. Other festivities frequently occurred on holidays.¹⁵

Eliza Margaret Marshall Sproull continued to reside at Valley View until her death on October 3, 1906. Both she and Colonel Sproull are buried at Myrtle Hill Cemetery in Rome, Georgia. At the time of their deaths, the fate of Valley View was uncertain; therefore, they were not buried on the family property. Their son Charles Sproull was also buried in Rome.

Slaves at Valley View

African-Americans were an integral part of daily life at Valley View from the time of slavery well into the twentieth century. Of the seventy-six slaves owned by the family in South Carolina, thirty-six were owned by James, twenty-seven by his mother, Rebecca, and thirteen were owned by his brother, William. The 1860 Cass County census lists thirty-seven slaves for the Sproulls, only four of which belonged to James and thirty-three to his mother, which seems to be a good indication that many of the South Carolina slaves came with the family when they moved. The census records also indicate that one of James Sproull’s four slaves had been freed and lived in one of the slave houses, while the others may have shared the remaining ten houses listed. Of Rebecca’s thirty-three slaves, two were listed as “fugitives from the state.” After the Civil War, many of the former slaves probably



figure 2.5: photo thought to be of former slaves at Valley View, date unknown. After the Civil War many of their former slaves reportedly stayed with the Sproulls.



figure 2.6: cotton pickers at Valley View, date unknown.

Part 2: HISTORY

remained at Valley View. The former slave quarters were located west of the house and the family remembers these cabins in use into the early twentieth century. One photo with a cabin in the background indicates their location and other historic photographs owned by the Nortons indicate that African-Americans remained closely tied to the family as farm laborers, nurses, and other servant positions into the twentieth century as well. In 2004, the graves of four former slaves were located and marked on the Valley View property near Robert and Mary Norton's current home, after Carlton Etheridge, Etowah Valley Historical Society's Cemetery Preservation Chairperson, conducted a survey and presented the findings to the family.



figure 2.7: Robert Fouché Norton, Sr, as a kid at Valley View Farm. Barely discernable in the background are two former slave cabins.

Generation II

Rebecca Caldwell Sproull and Robert Turnbull Fouché

The second generation at Valley View included Rebecca Caldwell Sproull (1844-1918) and Robert Turnbull Fouché (1838-1908). Rebecca was the daughter and eldest child of James C. Sproull.

She married Major Robert Turnbull Fouché at Valley View on February 20th, 1868. They had two children: James Sproull Fouché and Kitty Florence Fouché. Major Fouché



figure 2.8: Robert Turnbull Fouché (left) and Eliza Marshall Sproull (right), date unknown.

was a graduate of the Virginia Military Academy and a member of the Rome Light Guards. He served with the Confederate Army in the 8th Georgia Regiment and with General Anderson in the 1864 defense of Richmond, Petersburg, and Appomattox. Rebecca and Robert lived in Rome, Georgia, where he practiced law,¹⁶ according to the 1870 census. In later years the couple used the Valley View house as a summer retreat.¹⁷

Generation III: 1899-1962***Sproull and Edith Fouché***

James Sproull Fouché (1869-1934), known simply as “Sproull”, and Edith Carver Fouché (1875-1962) were the third generation to occupy Valley View from 1899-1962. James Sproull Fouché married Edith Carver on April 12, 1909. They had no children. Sproull Fouché was the Commercial Attaché to the American Legation in Romania from around 1918-1933.¹⁸ Cousins of the Sproulls, the Auchmuty family, lived at Valley View while Sproull and Edith were in Romania. However, they did come back on furlough a few times a year during this period. Valley View became the home of Edith and Sproull during their returns from Europe and following Sproull’s retirement from the diplomatic corps in the 1930s.¹⁹ Sproull and Edith Fouché acquired many interesting pieces during their travels through Europe and the Orient that contribute to the historic character of the home, such as a gypsy’s portrait in south parlor and the chandelier in the dining room. In the late 1890s, Sproull Fouché played a key role in purchasing Valley View property that had been inherited by other family members following James Sproull’s death in 1866. Edith continued to live at Valley View until her death, but, having no children of their own, the property was passed to their nephew, Robert Fouché Norton.²⁰



*figure 2.9 and 2.10:
Sproull and Edith
Carver Fouché*

Generation IV: 1962- 1993***Robert Fouché Norton and
Helen Mar Goodwin Norton***

Kitty Florence Fouché, Sproull Fouché’s sister, married Swan Burnett Norton and they had three children: Marshall (1904-1973), Sinclair (1907-1990), and Robert (1909-1993). Robert, the youngest, was born September 20, 1909. On May 30 1940, he married Helen Mar Goodwin and they had four children: Jane Goodwin Norton, Florence Fouché Norton, Robert Fouché Norton, Jr., and Nancy Marshall



*figure 2.11: Dr. and Mrs. Robert
Norton, Sr., date unknown.*

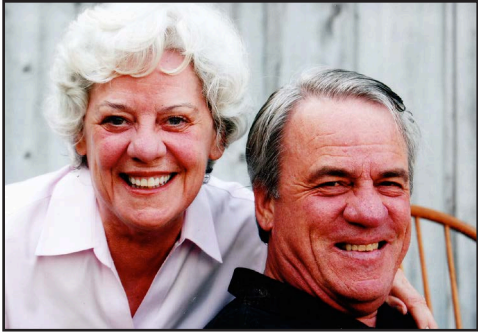


figure 2.12: Jane Norton Finger and Bob Norton, Jr.

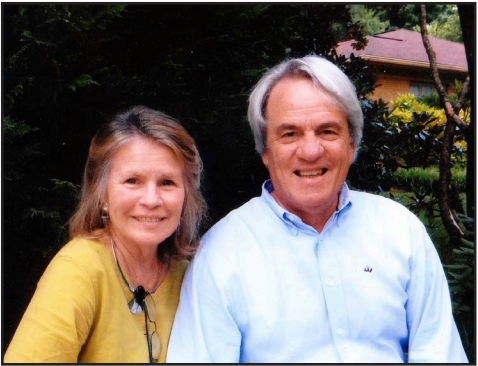


figure 2.13: Mary and Bob Norton, Jr.



figure 2.14: Florence Norton Reigies and Jane Norton Finger.

Fouché. The Norton's raised their family in Rome where Robert practiced medicine. In 1962, he inherited the Valley View property from his aunt, Edith Carver Fouché.

Dr. and Mrs. Robert Fouché Norton, Sr., lived in Rome, Georgia, and used Valley View as a second home. By this time, Valley View farm had shrunk to 540 acres. In the mid-1960s, a 100-acre field was leased for row crop farming which continues today. The Nortons made major improvements on the preservation of the house and furniture and also restored the boxwood gardens, installed a rail on the front balcony, and nominated the house for the National Register of Historic Places in 1974, which was approved in 1975.²¹

Generation V: Late 1980s-present

Robert Fouché Norton Jr., Jane Norton Finger, Florence Norton Reigies

In the late 1980s, the antebellum home at Valley View and the surrounding property was inherited by the children of Dr. and Mrs. Robert Fouché Norton Sr.: Jane Norton Finger, Florence Norton Reigies, and Dr. Robert Fouché Norton, Jr. Each generation has sold portions of the property due to inflation, cost of major projects, and taxes. As a result, in the fifth generation of ownership the property has been reduced to 275 acres. Currently, a cattle and calf business and a row crop contract support the family's mission to keep Valley View Farm a viable farming operation. The current lessee is Steve Southern, a respected local farmer. Steve has implemented efforts

to enhance the land with erosion prevention interventions and no-till farming. Recent crops grown at Valley View include winter wheat, corn, soybeans and oats.

In 2009, the family put eighty acres around the antebellum home in a conservation easement to the Mountain Conservation Trust of Georgia. This was done to ensure that the views and land would be permanently protected. Any tax savings that are obtained are directed to the Valley View Preservation fund to maintain the property.²²

The fifth generation of Valley View is dedicated to preserving the family's heritage and living history. Most of this generation, and many of their children, have held their wedding ceremonies and receptions at Valley View. They have established a tradition of gathering at the farm every Memorial Day weekend to work on house projects and the gardens as a family. Friends of the family are also invited to join. Compiling documentation is another important project that this generation has undertaken. This includes preserving documents and family photographs, compiling a Maintenance Reference Manual that documents any repairs completed at the house, and inventorying all of the house furnishings.

Generation VI: Future Generations

The sixth generation to own Valley View Farm will include eight family members: children of Jane Norton Finger, Judd Hark, Lee Hark, and Elizabeth Hark Elbert; children of Florence Norton Reisgies, Hans B. Reisgies, Robert Reisgies, Kathe Reisgies, and Rolf W. Reisgies; children of Nancy Norton Rudisill, Jones Rudisill

Valley View and the Civil War

Unlike many homes in Georgia, Valley View emerged from the Civil War relatively unharmed. The house was used for many purposes throughout the war, and saw numerous visitors. In "Our Mother's Memories, of That Other Beautiful World we Used to Live in Before the War" Rebecca Sproull wrote of how she would knit articles of clothing for Confederate soldiers in the weaving room, which is attached to the kitchen behind the house.²³ She also wrote: "During the war Valley View was the blessed refuge for border people driven from home because they were Southern sympathizers. It was always full – the soldiers' room (now the kitchen) was rarely unoccupied by sick or wounded, and furloughed soldiers."²⁴ Rebecca also wrote about relatives who stayed at Valley View: "Once while Auntie was tending wounded soldiers in the hospital in Rome, she came across Burke McClanahan, a relative of ours. He had a terrible wound in the head, and through his tedious convalescence he stayed a great deal at Valley View, and we all became very fond of him."²⁵ During the war, a sick soldier named Carol Jennings also lived with the family at Valley View. Mrs. Sproull asked him to hide the family's silver and gold pieces. He hid them so well he later had trouble finding them.

Rebecca also wrote of how she, her brother James, and her mother were in the front downstairs hallway when there was a Yankee raid. She wrote, "It was a bright spring day, April 1865, and we were sitting in the hall quietly sewing, when in a twinkling of an eye and without a moments warning, through every window and door in the house Yankees came

pouring. They ransacked every part of the house, every trunk and bureau drawer, ripping up carpets, tearing up beds, expecting to find much loot where people owned so many Negros. They gave special attention to my room, scattering my unbleached underclothes, home knit stockings, homespun dresses, and shoes, made from the lining of Father's frock tail coat and great treasures compared to the leather ones most people had to wear."²⁶ Later in the front hallway, a Yankee soldier demanded that Rebecca give him her watch. Rebecca wrote of how she had heard of these Yankee raids, and had pinned her mother's watch to the inside of her blouse. She also wrote of how she felt she could truthfully answer that she did not have a watch since the one she wore really belonged to her mother. The soldier did not believe her and when she stood up he grabbed her by the arm and shoved her across the hall. "Then little mother, feeling all help gone, said, 'God have mercy on us', and he cursed her and joined his companions in the dining room."²⁷ She also wrote, "After the raiders had devoured all they could they dumped onto the floor of the big store room all the dry things like meal, flour grits, potatoes cut up and dried, and rye, and turned loose the faucet of the sorghum syrup barrel upon it. We didn't know it until the molasses seeped under the door into the dining room."²⁸ Mrs. Sproull had some of their slaves hide her goblets, and also some food before the raid. After the raids had passed, all of it was returned. The iron railing for the upstairs gallery had been cast at Cooper's Iron Works. However, at the beginning of the war, it was confiscated, melted down, and used for Confederate weapons.

During the war, the family waited as long as they possibly could before leaving Valley View. In 1864, when the Battle of Atlanta was taking place, Colonel James Sproull was talking with Mr. Robert Turnbull Fouché one morning over breakfast when they heard gunfire. Robert was Rebecca's sweetheart and was a soldier in the Confederate Army. At the time, he was on furlough because he was still suffering from a chest wound he received at Danridge, Tennessee. Since Mr. Fouché had been a soldier in the Confederate Army and had experience with the war, he could tell the fighting was getting close to the house. He advised Mr. Sproull to leave Valley View for safer ground.²⁹ Mr. Sproull packed up his entire family, including all of their slaves, and headed down river to Russellville, Alabama. When in Russellville, Rebecca said her father "purchased a large plantation from Asa Smith, for we must have a home and a place for the Negros to make their food."³⁰ Mr. Sproull left Valley View in the hands of Mr. Vitenger, the German cabinetmaker that lived with them. It is said that before leaving, Mr. Sproull told Mr. Vitenger "to do the best he could."³¹

After the Battle of Atlanta, when Sherman's forces were regrouping, some men from the 4th Indiana Calvary occupied the house. Because Confederate snipers kept shooting the Union soldiers' horses, they had to bring the horses into the parlor of Valley View. The sol-

diers also ripped out the keys of the family piano and turned it into a feeding trough for the horses. This piano-turned-trough has since been converted into a desk and resides in the parlor of Valley View today. There is also a bullet hole in a column on the back porch said to be from a Confederate sniper aiming to kill a Union soldier who was standing on the back porch. Aside from these damages, Valley View remained intact.

During the Union occupation of Valley View, two men left their mark on the home. The two upstairs rooms were used as sleeping quarters for the soldiers. On the wall on the inside of the closet in room 202 there is an inscription that reads: "Newton Westfall, Co. C 4th Ind. Cavalry, Sept. 7th /64 Michael McNurtney". It has been said that the men were there for a couple of months, but the Union soldiers were most likely only there for a couple of days. In a letter written by Mr. Wilbur Kurtz to Mrs. Fouché, Mr. Kurtz said, "And note this- Newton Westfall, Co. C., 4th Ind. Cav. wrote his name on the closet wall at Valley View Sept. 7th, 1864, and the next day, his brigade commander, Lawson, was seated in someone's house, presumably writing Gen. McCook that the brigade was still at Cartersville."³² The 4th Calvary did not reach Cartersville until around August 30, 1864, and had to move throughout the area until mid-October, when they were sent to Calhoun, Georgia.³³ Also in Mr. Kurtz's letter to Mrs. Fouché he wrote, "Records- official records- show that Gen. Schofield never remained in one spot for three months anywhere in the state of Georgia."³⁴ Westfall was never recorded as being injured, but McNurtney was wounded on April 2, 1865, around Selma, Alabama. He was discharged from a Selma hospital on April 10, 1865. Both men were discharged from the army in June 1865 at Edgefield, Tennessee.³⁵ Mr. Kurtz also mentioned in his letter to Mrs. Fouché, "I have known other houses in the area of the Atlanta Campaign of 1864 where soldiers, of both sides, left autographs on the walls, but no systematic records seem to have been kept of these."³⁶

After the Union forces occupied Valley View, all the furniture was packed up and brought to Kingston, Georgia, to be shipped north. Mr. Vitenger went and pleaded with General Rosecrans to try and get the family possessions returned. Knowing he was of German descent, Mr. Vitenger appealed to him as a countryman, saying he had no part in the conflict as he was a German, and asked for his things to be returned.³⁷ As a result, Rosecrans ordered the possessions returned to Valley View. Rebecca also wrote, "The General took care that the lawn and flower garden were not molested, and so you see, to this old cabinet maker and true and loyal friend, we owe many treasures that we prize highly."³⁸ The only possession permanently lost was Mr. Sproull's library. Rebecca wrote, "Father's valuable library was taken from the house, and a member of the family saw once, in a bookcase marked 'Rebel Relics', books with Father's name on the flyleaf in faraway Illinois."³⁹

The family likes to tell their “bread cast upon the waters” story that involves Mr. Vitenger, the German cabinetmaker. Mr. Vitenger ate dinner with the Sproull family every night at their dining table. When the Sproull girls grew older, they asked their father if Mr. Vitenger could take his meals somewhere else because they were embarrassed by his crude manners. As stated before, Mr. Sproull left Valley View in the care of Mr. Vitenger when the family sought refuge in Alabama and he was able to save all the family possessions and keep the home relatively intact. After the war, the family returned home via the river and Mr. Vitenger met them at the dock. When Mr. Sproull stepped off the boat, Mr. Vitenger wrapped his arms around Mr. Sproull and told him he was able to save everything. At this point, Mr. Sproull turned to his daughters and said “you have cast your bread onto the waters.”⁴⁰ Mr. Vitenger lived with the family until he married.⁴¹

Like many families after the Civil War, the family returned home financially ruined.⁴² They were so destitute, the story goes, that they had to dig up and boil the mud in the smoke house to retrieve the salt. They also had to sell some of their farmland.⁴³ After Mr. Sproull died in January 1866, his son, Charles, continued the farming operation on the property with sharecroppers.⁴⁴ Robert Fouché and Rebecca were married at Valley View on February 20, 1868. Rebecca wrote that because they were married so soon after the war, only relatives were invited.⁴⁵ Rebecca and her sister were both married at Valley View in what is known as “Mother’s Room.”⁴⁶

STRUCTURAL HISTORY

This section of the historic structure report summarizes the physical construction and modification of the main house at Valley View Farm. The text is based on historical documentation, oral history provided by Valley View descendant, Dr. Robert Norton, Jr., and the observation of the structure as it exists today. Because the investigation done on site at the home was non-invasive, additional information may remain hidden behind the interior finishes, which would only come to light if extensive modification were found necessary.

Valley View, as it presently stands, is a two-story Greek Revival style building which faces due east. It is joined with one-story wings that form a U-shaped courtyard at the rear of the house. The house is complete with large Ionic capital columns, transom, second-story balcony, a brick façade disguising the one-story wings, and heavy entablatures with framing pilasters that define the doors and windows on the first floor. According to the National

Register of Historic Places Nomination, the structure is said to be “architecturally [one of] the most important well-preserved places in the Etowah Valley.” The date of construction for Valley View is ambiguous. According to various sources, the final construction date ranges from 1835-1850. It is believed that the contracting firm of Glazener and Clayton were the builders of Valley View because they built the Stilesboro Academy in 1859, also in Bartow County. The Stilesboro Academy and Valley View share several interior elements, such as the interior window and door trim having the same

crossette design. According to a piece in the *Cartersville American* from May 6, 1884, “The leading builders and contractors here were Glazener [sic] & Clayton. I don’t know where Stephen Glazener is. John W. Clayton is now a citizen of Athens, Ga... He had the reputation of being a splendid carpenter.” (see Appendices). In the 1840 and 1850 Census of Cass County, which was to become Bartow County, there is a John W. Clayton, listed as a carpenter from South Carolina, who is buried in the Euharlee Presbyterian Cemetery just a few miles from Valley View.

Valley View is said to be relatively unscathed by time, with all obtainable photographic evidence showing that the house has had no major structural modifications; however, based on thorough investigation, it has been determined that the house may look quite different now than originally planned. One article, titled “Hear ‘Bout: Valley View” states, “Valley View... Was ready for occupancy by 1839; but not brought to present magnificence, massive structure until 1846.”²⁴⁷ This article supports the time frame of one theory that has arisen out of the investigation that the house may not have exhibited such Greek Revival elements at the time of original construction. Evidence points to a past side-gable roof instead of the present hipped roof. Six courses of brick at the top of the exterior walls on the front façade exhibit different coloring than those elsewhere, most likely due to the protection of the original roofline and entablature (see figure 2.15). This theory also points to the wings being originally exposed, instead of the two-story brick wall that extends from the main structure onto the



figure 2.15: the south façade of Valley View, notice the sheet metal roof that once existed. Date unknown.



figure 2.16: brick courses at top of I-house portion appear to be salmon bricks interspersed with wooden bricks, “nailers,” possible to attach an entablature.

portico, which currently forms a brick façade to hide the adjoining one-story wings. Thus, if the wings were originally exposed, this points to the second-story balcony not being original to the house, but being built shortly after the building was “ready for occupancy”. The Greek Revival changes such as the hipped roof and full length Ionic capital columns must have occurred within a decade, possibly two, of the construction date because the family could not have afforded to make such large-scale changes during or after the Civil War, which began in 1861. There is no photographic evidence to support this “not so Greek” theory for the structure; however, based

on investigative discoveries, thoughts of an original Federal style structure cannot be omitted (*see Building Chronology following this section for more details*).

The present hipped roof with wood shingles adjoins a U-shaped shed roof wrapped around the north, east, and south walls, which covers the porch leading into the back courtyard. Based on evidence from the back porch and in the attic, the back porch roof was historically a slightly sloped shed roof structurally tied to the building by square girts running outward from the building at 8’ intervals.

The shingles on the roof are wood, just as they were dating back to the earliest obtainable photographs. However, there is photographic evidence dating to at least 1949 that there was a sheet metal roof on the house, which was taken down ca.1960-70 and replaced with cedar-shake shingles by the fourth generation owner.

Although no major building alterations post-Civil War have been detected, the family has modernized the house, to some extent, with electricity and modern plumbing during the occupation of the fourth generation of the family at Valley View. A building inspection was completed in November of 1997 that details the condition of the building at that time. Also in 1997 Robert and Mary Norton began repairs and routine maintenance in order to bring Valley View back to its original splendor.

ENDNOTES

- 1 New Georgia Encyclopedia online (website)
"Cherokee Indians"
- 2 Cunyus, History of Bartow County, 58-59.
- 3 Mary Norton, ed., "Life at Valley View,"
Norton Family Archives, Cartersville, GA.
- 4 Mary Norton, ed., "Furnishings Report
for Valley View," Norton Family Archives,
Cartersville, GA.
- 5 Rebecca Sproull, "Our Mother's Memories,
of That Other Beautiful World we Used to
Live in Before the War," (Cartersville, GA:
The Etowah Valley Historical Society, 1991-
1912, 1968).
- 6 Mary Norton, ed., "Valley View Farm
History," Norton Family Archives,
Cartersville, GA.
- 7 Mary Norton, ed., "Occupants of the House,"
Norton Family Archives, Cartersville, GA.
- 8 Sproull, "Our Mother's Memories, of That
Other Beautiful World we Used to Live in
Before the War."
- 9 Ibid.
- 10 Cartersville Express, January 29, 1874, p. 3
- 11 Norton ed., "Occupants of the House."
- 12 Norton ed., "Life at Valley View."
- 13 Sproull, "Our Mother's Memories, of That
Other Beautiful World We Used to Live in
Before the War."
- 14 Sproull, "Our Mother's Memories, of That
Other Beautiful World We Used to Live in
Before the War."
- 15 Ibid.
- 16 1870 census
- 17 Norton ed., "Life at Valley View."
- 18 Passport is attached in appendix.
- 19 Norton ed., "Occupants of the House."
- 20 Mary Norton ed., Deeds, Letters and
Easements on The Valley View Family LLC
and The Etowah Farms, Inc., Norton Family
Archives, Cartersville, GA.
- 21 Norton ed., Deeds, Letters and Easements on
The Valley View Family LLC and the Etowah
Farms, Inc.
- 22 Ibid.
- 23 Sproull, "Our Mother's Memories, of That
Other Beautiful World we Used to Live in
Before the War."
- 24 Sproull, "Our Mother's Memories, of That
Other Beautiful World we Used to Live in
Before the War."
- 25 Ibid.
- 26 Ibid.
- 27 Ibid.
- 28 Ibid.
- 29 Ibid.
- 30 Ibid.
- 31 Ibid.
- 32 Wilbur G. Kurtz, letter to Mrs. Fouché,
August 3, 1947.
- 33 "Company C, Fourth Indiana Cavalry. Brief
History of the Company Which has Just
Held Its First Reunion Since the Late War."
Warsaw Daily Times, January 10, 1891.
- 34 Kurtz, letter to Mrs. Fouché.
- 35 Newton Westfall, "Military Records: Civil
War, 1861-1862," Indiana State Digital
Archives [www.indianadigitalarchives.org/
ViewRecord.aspx?RID=7E9DD7245C9406A
43C1746A657813654](http://www.indianadigitalarchives.org/ViewRecord.aspx?RID=7E9DD7245C9406A43C1746A657813654).
- 36 Kurtz, letter to Mrs. Fouché.
- 37 *Oral History: Tour of Valley View: the Fifth
Generation, DVD*, Etowah Valley Historical
Society, 2008, Bartow County, GA.
- 38 Sproull, "Our Mother's Memories, of That
Other Beautiful World We Used to Live in
Before the War."
- 39 Sproull, "Our Mother's Memories, of That
Other Beautiful World We Used to Live in
Before the War."
- 40 *Oral history: Tour of Valley View: the fifth
generation*.
- 41 Sproull, "Our Mother's Memories, of That
Other Beautiful World We Used to Live in
Before the War."
- 42 *Oral history: Tour of Valley View: the fifth
generation*.
- 43 "Valley View Farm...160 years of History
Preserved," Mountain Conservation Trust,
Winter, 2009.
- 44 "Valley View Farm...160 years of History
Preserved."
- 45 Sproull, "Our Mother's Memories, of That
Other Beautiful World We Used to Live in
Before the War."
- 46 Sproull, "Our Mother's Memories, of That
Other Beautiful World We Used to Live in
Before the War."
- 47 B.M.G, "Hear 'Bout Valley View," unknown
newspaper, 1962-1993. Full article can be
found in Appendices.

BUILDING CHRONOLOGY

The purpose of this section is to discuss the original house as well as theories of significant architectural changes that were made within the first few years of the construction date. These alterations are not date specific because of lack of written as well as photographic documentation. The following information is based on what was found through a building investigation of the exterior, interior, attic, and crawl space of the house.

The first point to be addressed is to confirm that the one story wings and two-story I-house were constructed at the same time. Unfinished corners on the rear of the two-story I-house are visible in the attic and show how the bricks that make up the wings were interwoven with the bricks that make up the I-house section. A close match in historic brick and mortar also point to the two parts being constructed at the same time. There is also confirmation that the heavy trim on the east elevation is original to the house through the wood nailers integrated in the masonry to attach it.

The building investigation has also unveiled that the porch roof, columns, and wing walls were added during a large alteration project that predated the Civil War since the family would not have had the monetary means for such a project during or after the war. This is especially evident in the wing walls, where the brick and mortar colors vary from that of the rest of the house, as well as the craftsmanship of the masonry, which is not of the same quality of the original, lower wing walls. Other evidence lies in several ghost lines such as the ghost line of the old gable return trim on the north and south sides of the I-house section, the ghost line of the gable on the northern “wing wall,” as well as the ghost line of the removed cornice trim on the north façade of the I-house section.

There is evidence that during these first few years of the house, the balcony replaced a porch roof that was full porch width. The nailers that extend past the current balcony width on the south and north sides of the east façade indicate that a balcony/roof was supported by these materials. Other proof of a full-length balcony/roof lies in the filled-in joist pockets that are consistent with joist spacing on the current balcony (*see figure 2.17 and subsequent information*).

The last significant modification that would have been made before the Civil War is a change in the courtyard porch roof at the rear of the house from a slightly sloped roof to a higher pitched roof. There is penciling visible on the back wall of the main house, which means that at one time, that part of the wall would have been exposed, since penciled mortar was purely decorative. This also solves the mysterious half of a window that is exposed on the

same back wall. At one time the entire window was exposed when the low-pitched roof was in place. There is also the evidence of ghost lines in the attic from old cornice trim meeting the back of the main house.

GABLE WALL ANALYSIS



figure 2.17: Side-by-side comparisons of the east-facing gable walls.

Refer to the illustrations for the following explanations:

Joists: Joists for balcony are numbered 1-3 and line up with bricked-up joist pockets, 4-6. They are all spaced 2' 5" apart. Balcony joists 1-3 are not secured inside the attic, but only rest on the ledgers. No attachment ghost marks are on ceiling joists inside the attic. This means they had to have been attached outside to a balcony or porch roof.

Joist ledgers: The south wing joists rest on a ledger which tapers downward towards the porch edge, while the north wing joists do the same but using segments ledgers, not one continuous ledger.

Balcony ceiling trim: Trimwork covering where the balcony meets the east-facing wall is present on the north side but not the south. At the bottom edge of it is a paint ghost mark on the wall going all the way to the porch edge. It cants downward as it extends away from the house side. The south side has this same mark, but the trim piece is missing.

Brickwork above the ledgers: Three courses of salmon brick are above (and contain) the ledgers on both sides. Joist pockets and their ledgers are within this area on both sides.

Brickwork above the salmon brick courses: Both sides have brickwork above the salmon courses that differs from brickwork below it. This was created by gaps in time in the building/renovation phases. The north side brick wall shows three different appearances, while the south side shows only two. The phases for these brick walls can be seen as: phase one—the building of the first story; phase two was only about a few weeks or so later—the bricking in of the gable ends; and phase three was the large renovation that removed the trim from the north brick gable end and extended it to its present location. At some point, the south gable end was removed and the wall extended to its present height. This removed evidence of the second phase on the same south wall and explains why there are no trimwork ghost marks there, as seen on the north side.¹

Boxed lintels above the gable wing doors: The lintels below joists 1-5 are open at the top and designed to require protection from the elements. Because the original roof did not cover these doors, something such as a full-width porch had to have been there.

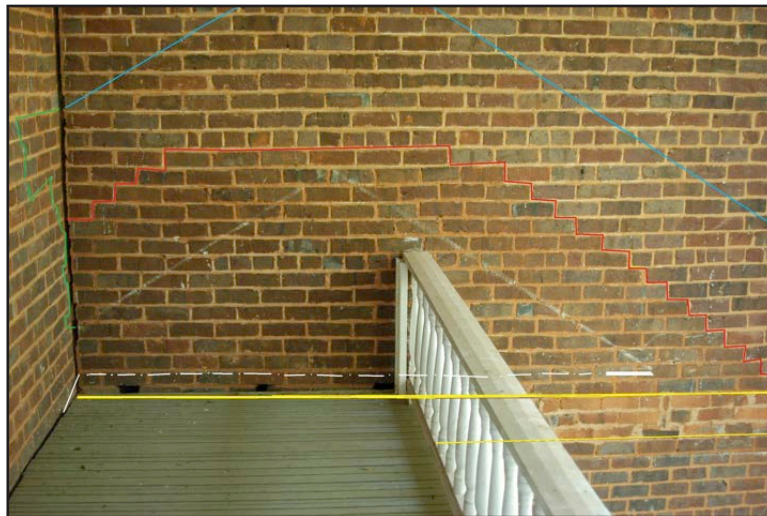


figure 2.18: North side, east-facing gable end wall. Colored lines added.

In figure 2.18, the blue line is the original gable roof. The red line is the top of the original gable brick wall. The white dashed line and white angled line against the I-house wall are a suspected angled piece of flashing. The green line (left) is the paint ghostmark outlining where the cornice and trim abutted the wall. The white *painted* line is the actual paint ghostmark at the bottom of the frieze. The top yellow line is the top of the salmon brick courses. The bottom yellow line is the bottom of the salmon brick courses. The wall to the left is the north-facing wall of the I-house section, second floor. The gap barely seen between the I-house wall and the balcony floor is a 1 ½" recessed brick course intended for tucking the

decking under to prevent rainwater from entering. The two short white lines mark two faint ghost marks: on the right, the trim abruptly ends and sharply turns towards the wall where the white line is imposed.

Order of Construction

According to the clues found on the house, the order of construction went as follows:

1. I-house section and wings were constructed simultaneously, up to the top of the first floor (bottom yellow line).²
2. Interior brick walls and chimneys could have been installed at this point in construction. (steps 2 and 3 could have been simultaneous)
3. The porch joists and roof were installed.³ Salmon brick courses were laid between the joists as they were installed.⁴
4. I-house second floor brick walls were built to the top of the second floor.
5. Roof systems (but not yet the brick gable ends) were built for the wings. End rafters extended over gable ends. (between the red and blue lines). All three roofs were about the same size and were the same design, so they may have been done together.
6. Gable ends were bricked in (area between the yellow and red lines).⁵
7. Trim was added to the end rafters (area between the red and blue lines), Its outline is seen on the I-house wall (green line). An angled piece of trim or flashing may have existed where the gable wall and porch deck meet. This would have diverted rain from the gable end wall. (white dashed line and white angled line against the I-house section wall)⁶
8. I-house section roof was guttered.⁷
9. Renovation of the building years later (into its present appearance): The wing gable end walls were extended to present height (above the red line).⁸ The I-house section gable ends were removed and the roof style changed from gabled to hip. The present balcony was added where a deeper porch roof used to be. It was no longer supported on its old posts (which were immediately outside of the edge of the present—and probably original—porch deck. It was decided to support it by rods from the porch ceiling. The new, expanded roof was guttered.⁹



figure 2.19. South wing wall (left) meets the I-house section (right) first floor. Yellow arrows point to bricks exposed as being interwoven because they are broken. House movement caused the breaks.



figure 2.20: artist's sketch of possible original configuration.

The above is an artist's concept of the most likely original appearance of Valley View at the time of original construction. The large entablature upon which rests the edge of the porch roof is based on the back porch design, which is believed to be original. The small upper balcony incorporated into the porch roof is highly likely, based on the fact that the upper door (known to be original) would probably have had a balcony as depicted. ¹⁰

ENDNOTES

- 1 This explanation is also consistent with the fact that the gable walls have a design flaw: the brick layers are inadequately bonded, resulting in two of the present walls being in a state of collapse inside the attic. The south wing west end and the north wing east end have had the innermost brick layer fall inward and collapse. An examination from inside the attic reveals that there were no bond courses. The brick rubble lies in a heap for the south wing, but has been removed from the north wing .
- 2 Evidence is seen on first floor exterior corners were the bricks of the I-house and wings interweave.
- 3 Girts and joists were probably similar to original back porch, using the recessed brick course to tuck in the decking and metal cover. The pilasters on the two front first story corners appear to support the corner girts. The rest are supported in slots in the brick.
- 4 Mortar in the joist pockets has perfectly preserved the imprint of circular saw marks of the joists that were set in them.
- 5 The allowance of the second story of the I-house to be built before the gable brick walls were built accounts for why the bricks at the corner, between the green and yellow lines, are not interwoven.
- 6 On the left an angled scratch mark goes from the exact corner of the recessed brick course along the wall, and ends one brick course higher on the wing wall. Connecting them would show the porch roof angle. This might have been an angled piece of flashing diverting rain from the wall.
- 7 Evidence for the original I-house roof being guttered is the existing downpipe on front of house at second floor level. Its height shows that it was intended for the house before the present porch roof was added.
- 8 Unresolved issue: End rafters are typically secured by two sets of heavier rafters near the end of the attic. The present rafters in that location do not resemble those type rafters and do not appear to have replaced other such rafters (assuming they existed). The end rafters on the west end of the wings fit the description of such rafters, but oddly, the east end ones do not.
- 9 This roof guttering can be seen in a historic photograph belonging to the Nortons. The photo of the couple on the balcony shows the corner of the roof with a piece of guttering hanging off it.
- 10 Evidence for the upper door being original is found in the trim piece on top on its lintel. This piece has been notched exactly where the ghostmark of the original frieze passes through. This proves it was not originally a window later enlarged into a door.

PART III:

Physical Description



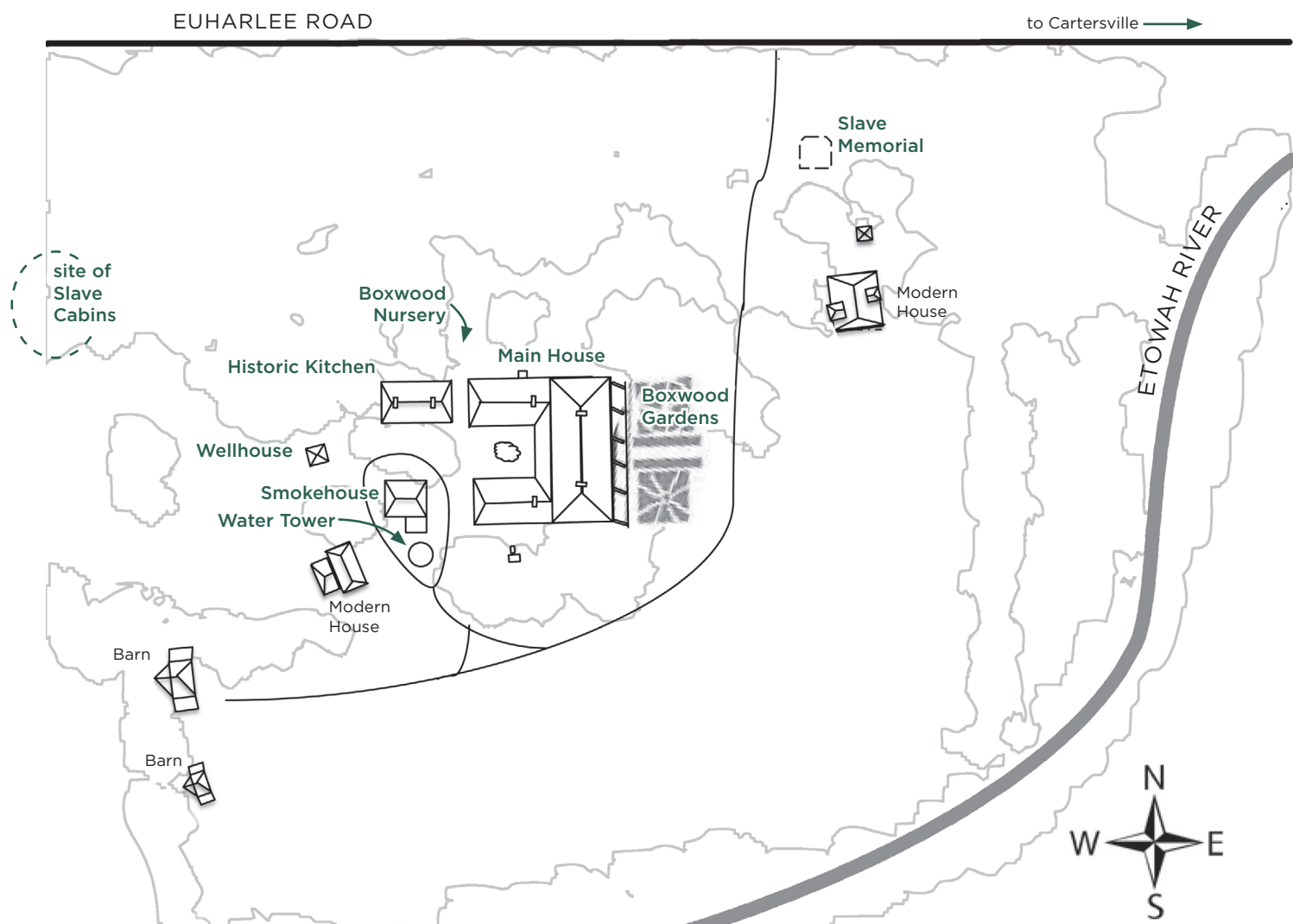


Rough outline of current Valley View property on a 2011 USGS Aerial photo.

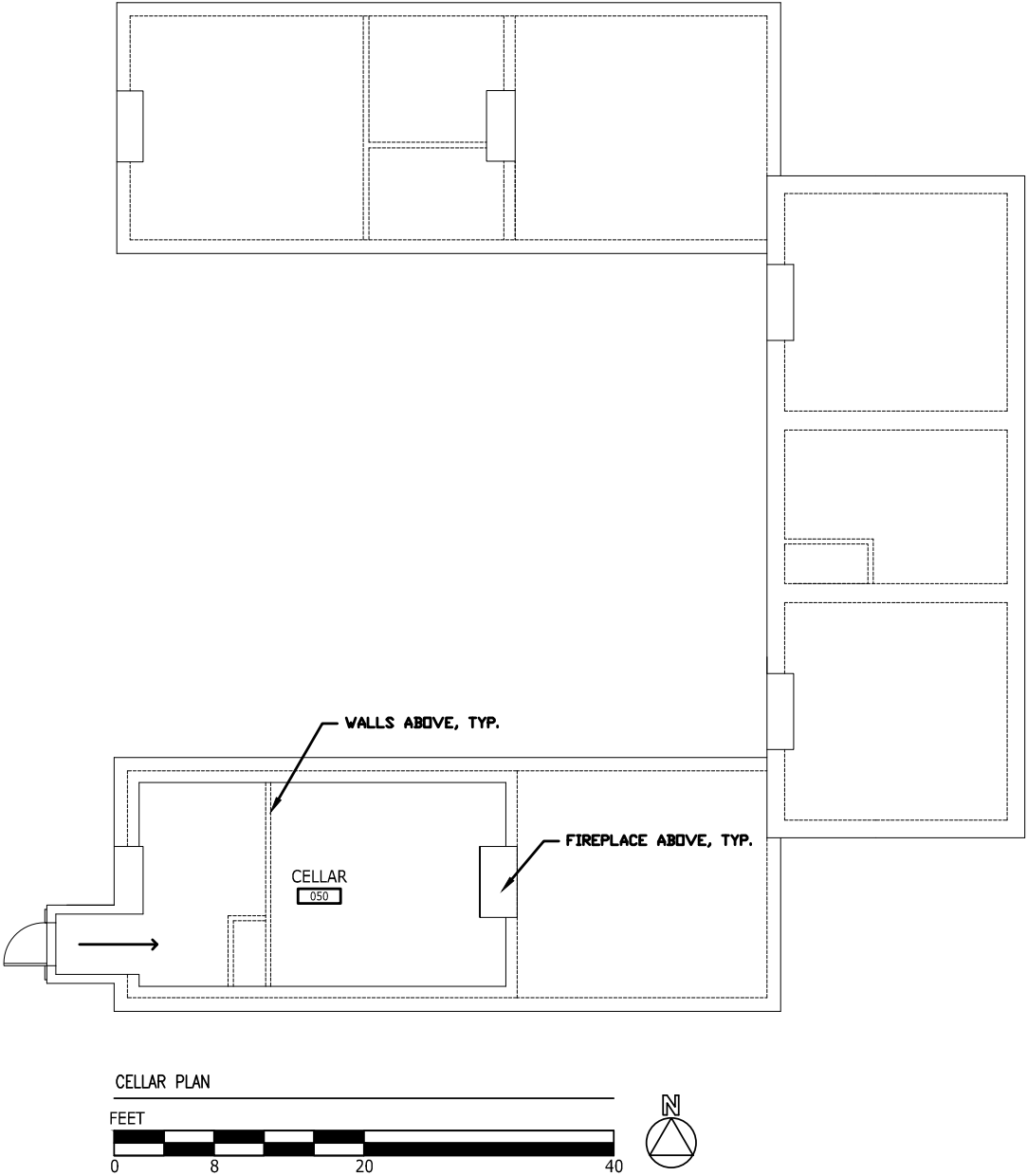
(Part III opener) Valley View from the southeast, 2011.

SITE PLAN

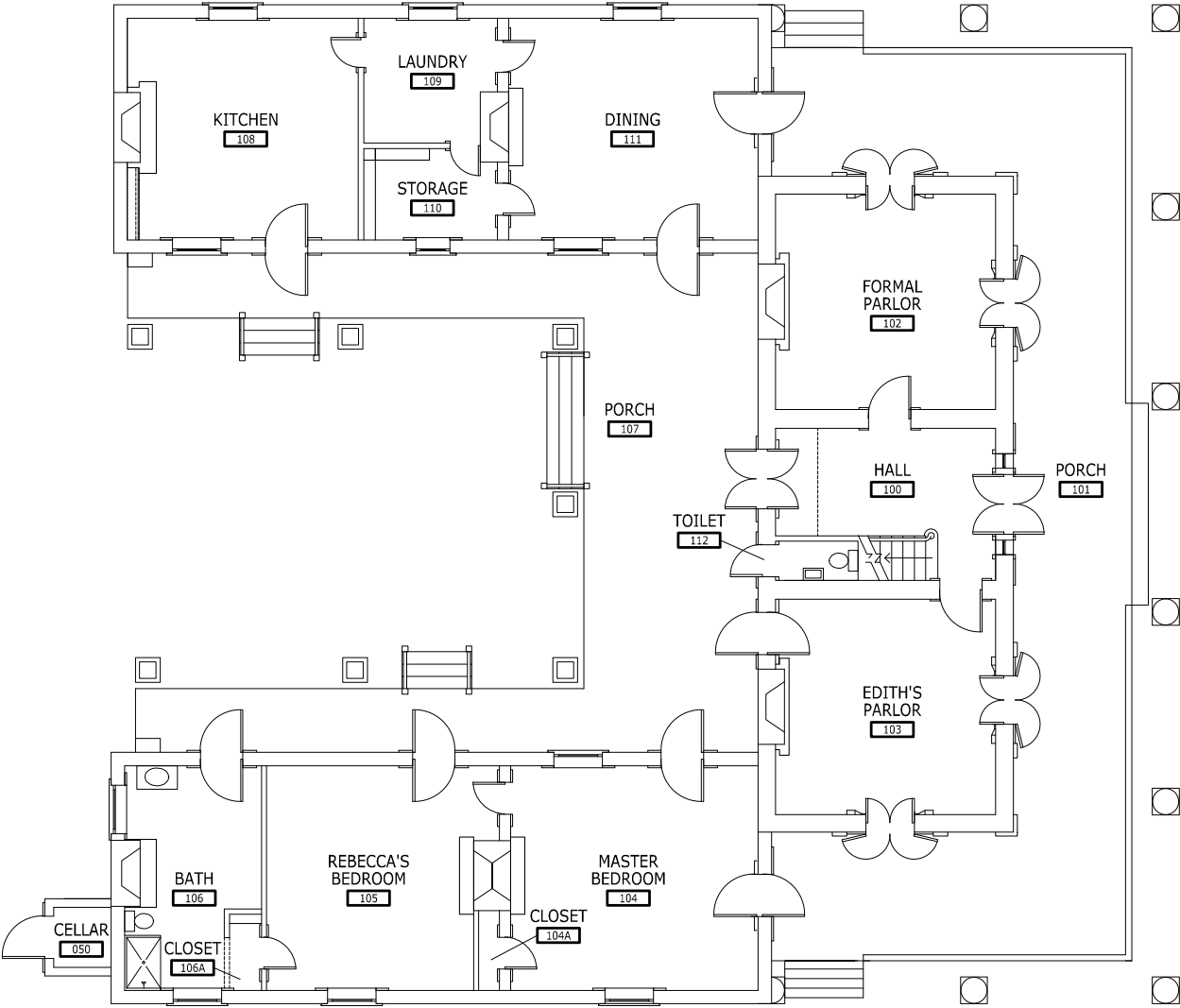
Not to scale.



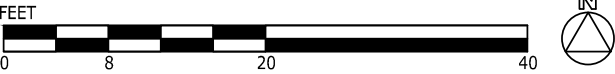
CELLAR PLAN



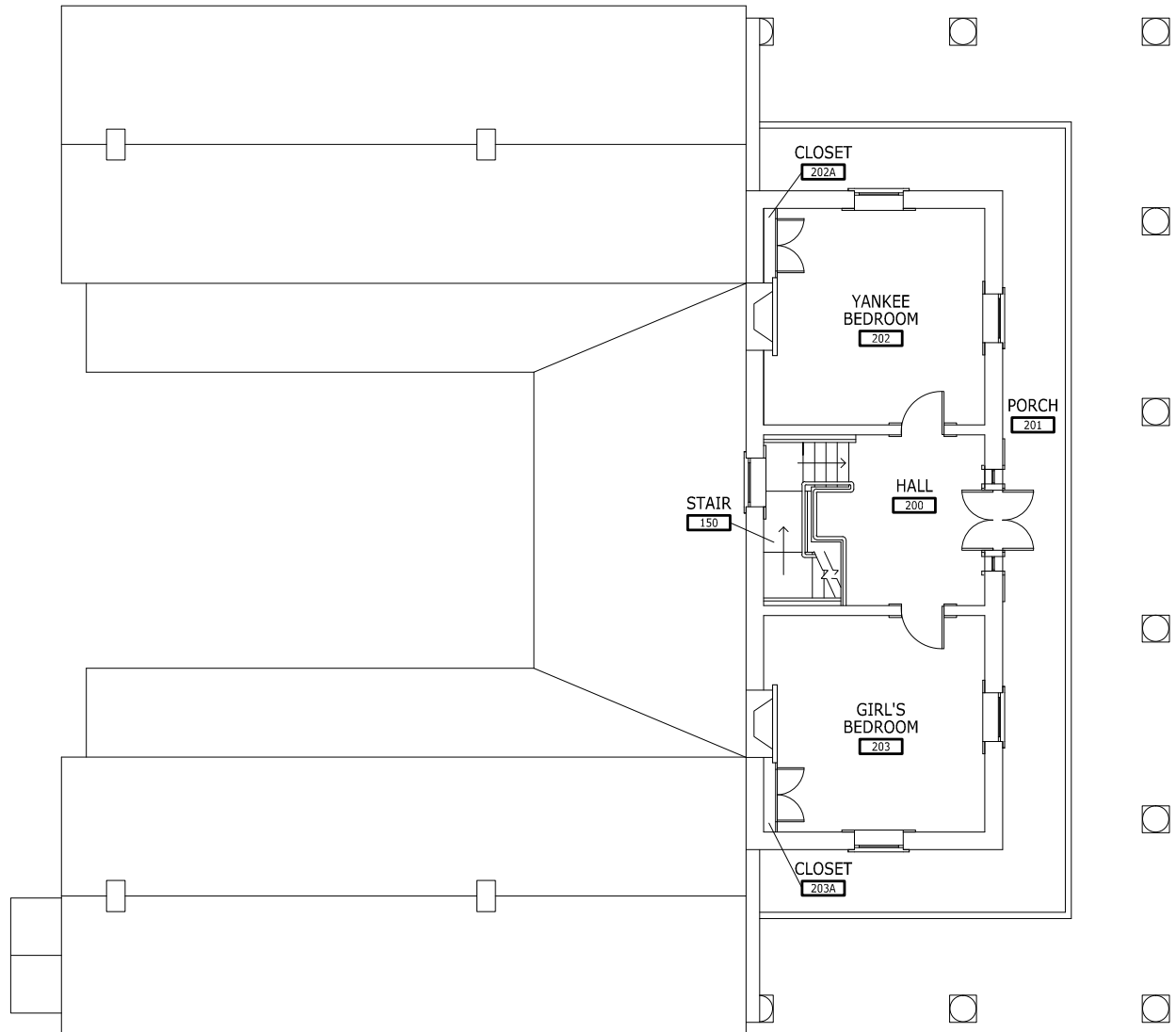
FIRST FLOOR PLAN



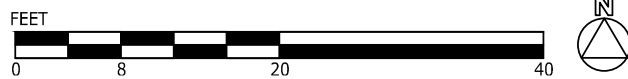
FIRST FLOOR PLAN



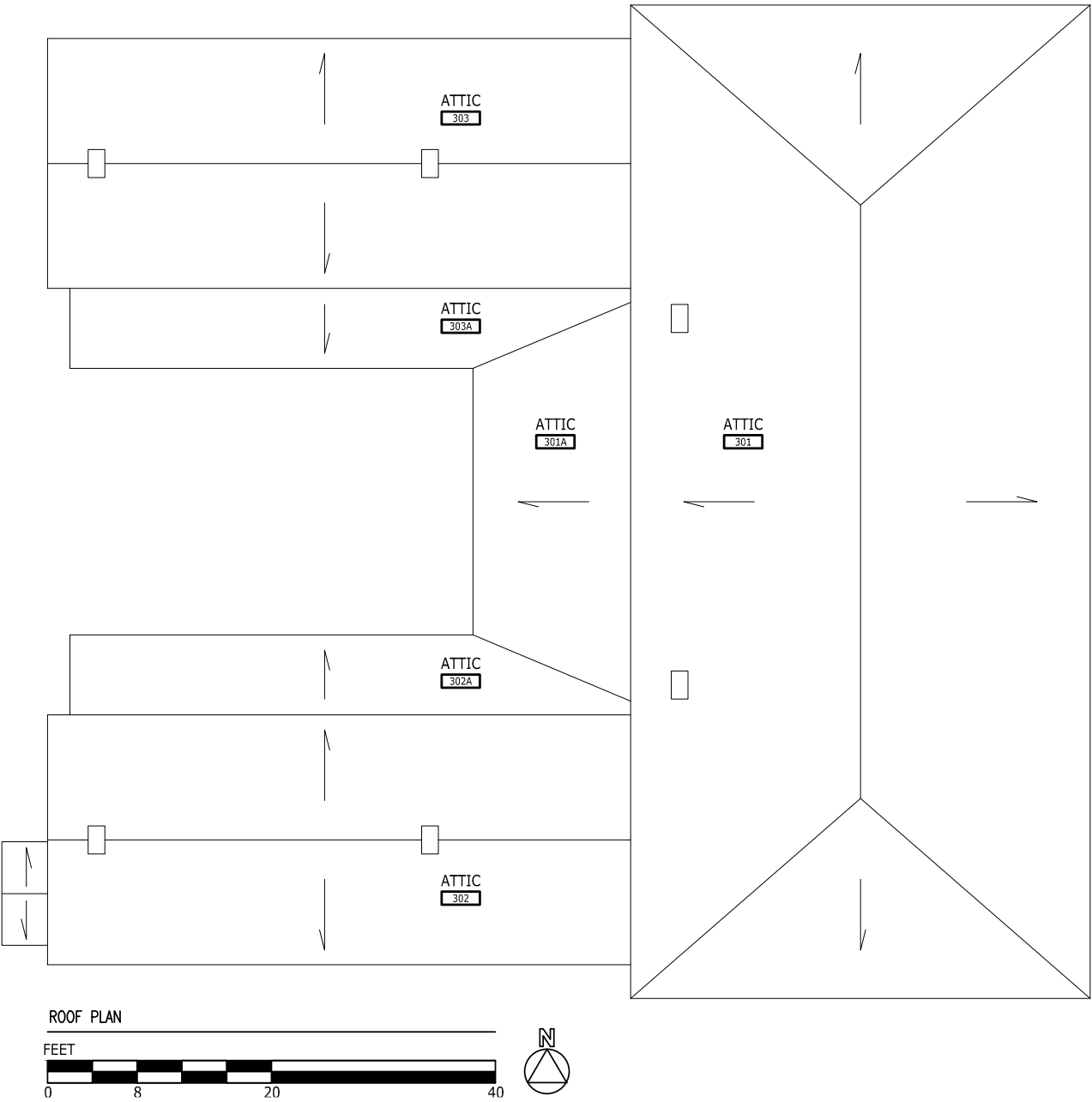
SECOND FLOOR PLAN



SECOND FLOOR PLAN



ROOF AND ATTIC PLAN



SITE

Valley View Farm is located on Euharlee Road, near Cartersville in Bartow County, Georgia. The property consists of 275 acres currently under row crop production and pasture for cattle. The land is bordered roughly by Euharlee Road to the north, the Etowah River to the east and south, and more farmland—that was once the Stiles’ property, another prominent Bartow County family—to the west. The entrance to the property is marked on Euharlee Road by two field stone pillars and a black mailbox. The gravel driveway winds about a quarter mile



figure 3.1: Paved driveway through the woods

through forest (*fig. 3.1*), past a modern house (currently the home of Robert and Mary Norton), to the main house, which sits at the crest of a hill facing east over an open valley, hence the name.

Historic formal boxwood gardens in the sun and moon patterns flank the front walk. The boxwood gardens “are as old as the house and characteristic of mid-nineteenth-century Georgia.”¹ The gardens were documented by the Georgia Historic Landscape Initiative in 2002.² The historic brick walk, laid in a herringbone pattern, is 7’ wide, nearly 70’ long, and lined by a large triple hedge of Carolina cherry and boxwood. On the lawn at the north side of the house, a 50-year-old boxwood nursery is planted out under the pecan trees. These boxwoods are grown from cuttings of the original plants in the garden in order to replace the old plants as needed. The oldest boxwoods in the gardens themselves are very large, to the point of almost dissolving their pattern, though the current owners are making efforts to tame them.

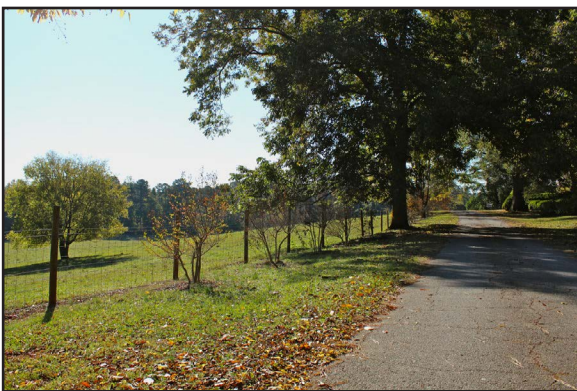


figure 3.2: Approaching house from the north with pasture sloping off on left.

At the rear of the house, several historic outbuildings remain, including a detached kitchen and weaving room located approximately 15' directly west of the back end of the north wing, and a detached smokehouse approximately 30' west of the end of the south wing. The west end of the kitchen lines up perfectly with the west wall of the smokehouse, evidence of a very geometric arrangement of buildings in the historic construction. A well-house, rebuilt in the last few decades, stands between and just west of these outbuildings and the remains of an outbuilding stand not too far off the kitchen in the woods. Off the south side of the smokehouse stands a brick water tower built in the 1930s. With the exception of the water tower and well-house, which both use modern brick, the house and historic outbuildings are constructed with bricks handmade on the property from the clay mud of the Etowah River.

The house and outbuildings are all on a ridge, a spur of Sproull Mountain just to the north. The driveway follows this ridge from Euharlee Road, past the front of the main house and then curves sharply along the south side of the house and yard. As it rounds the house, the opposite side of the driveway looks out over the valley, a pasture for cattle and horses now, leading down to the Etowah River. A wire fence with a line of barbed wire along the top stands between the driveway and the pasture. Along the back of the house an asphalt driveway branches off, circling the smokehouse and water tower. The main driveway continues west at this point past a second modern abode with yellow siding, to a mid-twentieth century cattle barn, and farther along to a hay barn out of sight of the main house. More pastureland lies due west of the house and the site of the slave cabins can be identified by the darker foliage of set-back cedar trees at the edge of the woods (*fig. 3.3*). Nothing remains of the cabins today, but a cistern was reportedly found in the area. In the southwest corner of the property row crops are grown (soybeans in 2011).



figure 3.3: Looking northwest from the barbed wire fence directly behind (west of) the main house, arrow points out approximate location of slave cabins in the woods.

EXTERIOR

The house is made up of three components. The central two-over-two, central-hall structure forms an I-house design. Two single-story wings extend off the back corners of the central I-house. A two-story Ionic capital colonnade of fluted columns wraps around the central structure to meet the façades of the wings. At this juncture on both the north and south sides, a two-story brick wall (“wing walls,” *see figure 3.5*) hides the single-story wings from a direct view of the house and creates the illusion of two-story wings. This configuration of masses forms a courtyard at the rear of the house surrounded on all sides by a back porch.

The Ionic capital colonnade and heavy framing pilasters that define the windows and

doors on the front façade are indicative of Greek Revival style which was popular in the early mid-nineteenth century, particularly among the plantation homes in Georgia.

Greek Revival became popular because it referred back to Greek democracy, which played a great role in the establishment of the United States as an independent country. The Greek war of independence occurred during 1821-30 as well, and the cause rang

true to Americans, especially once the Greeks expelled the Turks who had reigned over them for several centuries.³ In the South, the Greek Revival style became especially popular because it was a display of wealth, and also because it suited the climate. In the hot and humid summers of the South, the encircling porches, overhanging balconies, and galleries provided more comfortable environs to the people living in these houses.⁴

The columns of the front porch are freestanding on



(top) figure 3.4: East façade showing Greek Revival elements.

(bottom) figure 3.5: “wing wall” at juncture of front porch and south wing.

brick plinths, which, having been rebuilt in the last half of the twentieth century, are now made of modern brick rather than the handmade historic brick that is used elsewhere. A deep front porch wraps around the house behind the colonnade on three sides and a narrow hanging balcony on the second floor does the same.

FOUNDATION/STRUCTURAL SYSTEM

The main house is structural brick, with 18" walls (five wythes thick) below the first floor joist and 12" (three wythes thick) walls above and throughout the house. In figure 3.6, one can see just the metal lintel over the crawlspace opening under the south wall of Room 103 (Edith's Parlor). Below that is the veneer wythe of brick, and to its right are the other four wythes. In the upper right corner the wood sill that supports the floor joists is visible.



figure 3.6: Five wythes of brick form the foundation.



figure 3.7: 8" x 8" brick in place.



figure 3.8: 8" x 8" square brick.

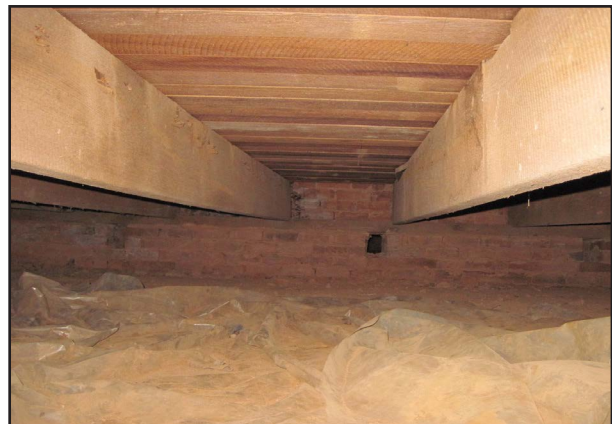


figure 3.9: Circular sawn joists.

Part 3: PHYSICAL DESCRIPTION

Veneer running bond, although common today, was extremely unusual in the mid-nineteenth century, especially on a house with structural brick walls. To attach the veneer wythe to the structural wythes, 8" x 8" square bricks were used to tie them together.

In figure 3.7, looking up at the metal lintel in figure 3.6, one of these square bricks is visible in place. See also figure 3.8 below.



figure 3.10: Spread footer of foundation showing.

In figure 3.9 (*previous page*), looking north below Room 103, the 2" x 12" joists are seen resting on the sill over the "short" wythe. These joists are generally 22-24" apart and exhibit circular saw marks. There is no subflooring, so these are the tongue and groove floorboards spanning the joists, which measure 5.24" to 6" wide. Underneath

the porch, the joists are supported by a hodge-podge of fieldstone, cinderblocks, brick, and wooden blocks.

Some of the joists also exhibit dado cuts to fit over the sill.

It is suspected that the brick foundation extends 2-5' below grade with a two-course spread brick footer (*see fig. 3.10* taken at the entrance to the north crawlspace under Room 102).

Masonry

As mentioned previously, the building was constructed of bricks made on the property, and the historic bricks are mostly intact on all façades. The mortar, made with sand from the Etowah River, has a reddish tint. Some decorative penciling is evident on the masonry, most noticeably on the back porch and at the second floor level on the front of the house, places that have seen less exposure to the elements. The bricks are laid in seven-course American bond on the wings and façades all around the back porch, but a running bond pattern persists across the eastern façade and adjacent to the front porch. As mentioned previously, the running bond pattern, unusual for its time, is made possible by double-wide bricks which serve to tie back into the next wythe of masonry at intervals.

Windows

On the exterior, the majority of the windows have the same construction: sashes are 3'-11" x 8'-10" high with an inset casing 6" wide, curved and mitered in the corners, making for a 4'-11" wide opening in the brick (*see fig. 3.11*). One exception is a smaller window on the back porch that opens onto a pantry (Room 110). The sash of that window measures 2'-7.5"



*figure 3.11: basic window treatment
found on all façades.*



*figure 3.12: Greek Revival style framing
and a French window.*



*figure 3.13: east façade front entrances
almost identical except the upstairs is
shorter and lacks a transom.*

*figure 3.14: door frame to east end of north
wing, identical to that on the south wing.*



Part 3: PHYSICAL DESCRIPTION

wide by 6'-6.5" tall. The other exceptions are four floor-length French windows opening onto the front porch which are the usual 3'-11" wide and 10'-5" to the top of the opening. This height includes a 6-light fixed sash over the casements, similar in appearance to the other windows in the house (*see fig. 3.12*). The casings on all windows are the same as described above.

The French windows opening onto the front porch are also unique in their window trim which is in the heavy Greek Revival style that defines much of the house's ornamentation. Outside the window casing a flat surround transitions to rectangular pilasters on the sides, supporting a wide entablature with an ogee cornice molding (*see fig. 3.12*).

All of the windows facing the front porch, balcony, and back porch have operable louvered wood shutters painted dark green.

Other windows have no trim but have jack arches which can be seen in full over the balcony windows. They are partially covered by heavy cornice molding (*see fig. 3.11*).

East Façade

The front façade of the Valley View main house is notable for its rhythmic composition and the full-height Ionic capital colonnade that wraps around it. The tall, slender fluted columns with their hand-cut Ionic capitals (*fig. 3.15*), wide cornice, and the heavy trim with framing pilasters that define the windows and doors of this façade are indicative of the Greek Revival style which was popular with plantation homes in the mid-nineteenth century. Additionally, these Greek Revival features—all wood and painted white—give a sense of volume to the house, which disguises the single-room depth of the central structure. There are six columns across the front. On the sides, there is one central column and a matching pilaster



figure 3.15

equal to half a column against the east-facing wing walls. The columns are 24'-5" tall and free-standing on brick plinths 3'-8" tall and 2'-6" square. Columns are spaced approximately 15'-3" apart all around except for the center 17'-10" gap to accommodate the entrance.

The symmetry of the house is most notable on this façade, which is approached by the front walk leading to a single brick step, consisting of two soldier courses of brick over twentieth century cinder block, onto the wooden porch. The front four-panel double door lines up with the step in the middle of the façade between the east-facing French windows. Double screen doors painted dark green cover the wooden doors and mimic their two-over-two panel style. The front door is encased by

an eight-light transom and three-light sidelights with panels below on both sides, surrounded by plain square pilasters supporting a heavy entablature. The French windows on either side, though not as wide, have casing to match the front door. The second story double door opening onto the balcony matches the first story, except for the transom, which is missing. The six-over-six double-hung windows on the second story, however, are much simpler than those on the first story, lacking the wide casing and 6"-wide entablature, but maintaining the same height as the door.

Also visible from the front, the eastern ends of the wings each have single doors on the first story with dark green screen doors and wide casing and entablature. Looking down at these doors from the balcony, one can see that the casing has no top, indicating that it always would have been covered by a porch roof and never exposed to rain (*bottom of figure 3.17*).

Above the doors to the wings are the balcony and the wing walls.

A low-pitched hipped roof extends over the central two-story portion of the house and the wide porch which, combined with the full-height colonnade, creates a unified appearance of the front façade. From the front, the house appears to be only one room deep, as the two single-story wings are hidden by "wing walls" which rise the full two-story height of



figure 3.16



figure 3.17: looking down from the balcony onto a door lintel.

Part 3: PHYSICAL DESCRIPTION

the front porch. There is a remnant of a gutter system attached to the southeast corner of the I-house section in the form of a round drain that extends through a hole in the balcony to the first story.

The front porch is 9'-7" deep on the front and 10'-5" deep on either side, and ends about 1'-3" short of the brick plinths which support the two-story columns. The porch is lined by a wood balustrade which matches that of the hanging balcony above. The narrower second-floor balcony is only 5'-8" deep on all three sides and wraps around the front to the wing walls as well. It is supported by joists set into the brick wall and iron rods that are secured to joists above the porch ceiling. The decking of the balcony is particularly interesting as two grooves run the length of each 1" x 6" board; cut nails are primarily used in its construction. The house-ends of floorboards are mostly concealed by a 1.5"-deep inset in the masonry.

White penciling is still evident on some of the mortar lines on this façade (fig. 3.18).

One of the most interesting features of this façade, however, are the ghost marks, faded white lines that mark where heavily molded wooden cornices



figure 3.18: penciling of the mortar lines visible at the very top of the east façade, and wooden bricks—nailers—where cornice trim was originally attached.



(above) figure 3.19: northwest inset corner of front balcony, top arrow points to ghost mark.

(left) figure 3.20: cornice profile ghost mark.

once covered the brick. They appear where the eastern gable end of either wing meet the wing walls, where the molding from the end gables once ran into the northern and southern face of the I-house section, and along the very top of the walls of the I-house section, where it appears molding must once have covered the brick nailers that are now visible (*figures 3.19 and 3.20*). Also, what appears to be blocked-in rafter pockets in front may be for a return cornice, a full width balcony, or a smaller balcony not connected to the main house.



figure 3.21

North Façade

The north façade (*above*) faces the side yard and garden area and is the first part of the house that becomes visible as one progresses down the driveway. On the rear or west portion of the north façade, consisting of the north wing, there are two chimneys evenly spaced on the peak of the gable roof. The front or east portion of the façade, consisting of the two-story I-house section, has a chimney on top of the northern facet of the hipped roof.

There are three windows on the one-story wing of the north façade, with narrow curved wood casing and protruding sills on each. The windows are all six-over-six double hung with only the bottom sill protruding from the façade. The bottom sashes are covered by custom-made



figure 3.22

Part 3: PHYSICAL DESCRIPTION

wooden screens with a central vertical divider. The middle window supports a window air conditioning unit. There are no shutters on these windows. There is an elaborate cornice, soffit, and eaves under the roofline (*see fig. 3.22*). Small rectangular holes through the brick a few feet above the ground provide ventilation under the house.

There is shrubbery growing along the north façade, running from the point where the porch ends to approximately a quarter of the way down the westernmost window. The shrub height is just great enough to obscure the bottom sill of the window, but seems to be trimmed back so as not to come into contact with the house. Concealed within the shrubbery, between the center window and the westernmost window is a small shed protecting the propane tank.

The north façade of the two-story I-house section mimics the front façade, with one French window on the first story and one six-over-six double-hung window on the second story. Both have the same dark green louvered shutters as the front or east façade.

West Façade

The west façade of the house consists of the ends of the two wings and the walls facing the courtyard. All of the chimneys are visible from this side, two on the I-house section, two on the north wing, and two on the south wing. The west gable ends of the wings exhibit the same elaborate gable returns. At the end of the south wing are a six-over-six double-hung window and the entrance to the root cellar with gable roof and wood board and batten door.

Back Porch and Courtyard

The I-house section and the two wings form a “U” shape around a rectangular courtyard in the rear of the house. This courtyard, paved in a basket weave pattern of brick, is dominated by a large post oak tree growing in the middle.

A back porch wraps around the interior of the “U.” Five-foot-wide three-step wood stairs with handrails lead to the back porch outside the door to Room 108 (Kitchen), 105 (Rebecca’s Room) and a wider set (11’) offers the primary



figure 3.23: south wing from the back.



figure 3.24: north wing and courtyard



figure 3.25

ascent to the eastern end of the porch and toward the I-house section. The porch at this end is 14'-1" wide, leaving plenty of room to serve its current use as an outdoor sitting room. The porch off the north and south wings of the house are a more service-oriented 5'-5'3" wide. The decking all around is untreated wood boards that run perpendicular to the house and slightly downhill to allow water to run away from the building.

A shed roof over the porch is supported by nine columns. Similar to the front porch, these columns are not attached to the porch but stand on brick plinths that reach the level of the porch, approximately 2 1/2'-3' high. The columns vary in distance from the porch, 4" at the least and 7" at the most. Unlike the round columns on the front, these are square, similar to the framing on the window treatments on the front/east façade. Including the base and capital (also square), but excluding the plinth, they are 8'-8" tall. A cornice nearly two feet high runs along under the eaves and rests on the columns. The porch ceiling averages about 11'-5" from the porch floor measured at the exterior wall of the house.

Just as the columns on the back porch are plainer in style than the front, the trim is also simpler. A baseboard wraps around the porch made of a single 1'-wide board. A two-piece trim totaling 1'-1.5" wide wraps around every door, and the small base cap that juts out from the baseboard winds its way around every door surround as well (*see fig. 3.28*). The windows are cased like the sides of the wings, rounded and mitered. Like those on the front porch, the windows have operable wooden louvered shutters painted dark green and attached with historic hardware.

As mentioned previously, all the windows are the standard 3'-11" wide, six-over-six, double hung except for the one window on the north side of the porch that opens into

Part 3: PHYSICAL DESCRIPTION



figure 3.26: back porch looking toward north wing.



figure 3.27: looking directly at back porch of I-house.



figure 3.28: back doors to I-house section, note trim.



figure 3.29: looking west along north wing.



figure 3.30: porch roof on north wing, entablature and ceiling tilt downward.

Room 110 (the storage room) (*just visible behind the pillar in 3.26*). While the windowsill of the large windows sits just above the baseboard, the smaller window is higher, the bottom of the sill 3' from the floor. The window itself measures 2'-7.5" x 6'-6.5". With a few exceptions, the four-panel doors opening onto the porch are 3'5" wide by 7'3" tall and all have custom-made, 4-panel screen doors, just like on the front porch. An interesting feature of this façade is the bricked up window on the south wing. It is quite evident in the color and spacing of the bricks that a window used to be there but was bricked in a long time ago (*see fig. 3.31*).

It is on the west façade that all the symmetry breaks down. Not only is there a window (and root cellar door) on the end of one wing and not the other, but the three doors—from the left, the double doors to the I-house section hall (Room 100), the toilet under the stairs, and the door to Edith's parlor (Room 103)—leading to the I-house section are not aligned (*fig. 3.28*). On the south wing there are three doors and one window (one bricked in) and on the north wing, three windows (one smaller) and two doors. If it was not already known from the historic counter connecting two columns (*fig. 3.32*)—with holes cut out to accommo-

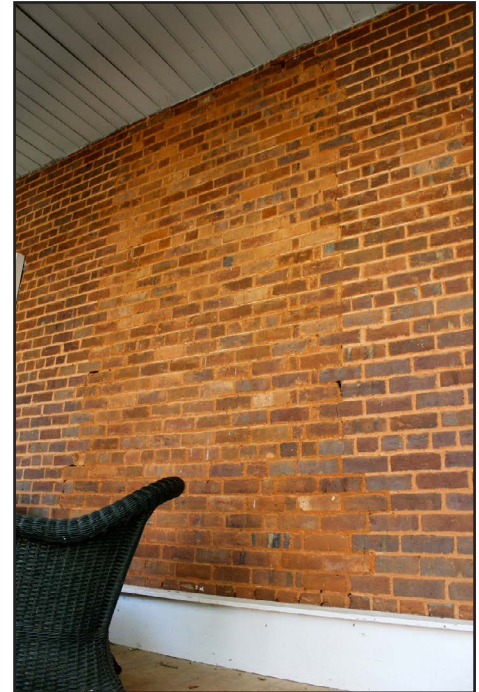


figure 3.31: Porch wall outside Room 105, showing filled in window.



figure 3.32: "Washing-up" counter on back porch

figure 3.33: window on stair landing half blocked by porch roof



date bowls—that this was a service area, it would be obvious from the lack of symmetry. In addition, the shed roof of the porch obscures the bottom sash of the double hung window to the stair landing in the I-house section, a particularly noticeable idiosyncrasy (*fig. 3.33*).

South Façade

The south façade is very similar to the north façade as it is comprised of the south side of the south wing and the south side of the two-over-two I-house section. There are three identical windows on the wing, but the spacing differs slightly from the spacing of the windows on the north façade. The molding under the eave is identical to that of the north façade, as are the ventilation holes near ground level (*fig. 3.35*).

One notable difference is that the ventilation holes in the brick have numerous wires running into the root cellar. Another major difference is the vegetation on the south side. The south side is shaded by a number of trees that have grown very close to the house and created a notably different atmosphere than can be found on the other façades.



figure 3.35: ventilation hole on south façade with electrical wires



figure 3.34

INTERIOR

The interior of the main house of Valley View has experienced minimal change since its construction. It is believed that the exterior of the house may have seen a change in façade shortly after construction, but the interior has remained much the same. Although built by a family of means, Valley View displays a vernacular version of Federal/Greek Revival style on the interior. This is not to say that the craftsmanship is of a lesser quality, only that the massive proportions and some unique interpretations of high style forms in the woodwork combine to form what could be called a vernacular high style.

Because the materials used to build Valley View were almost entirely taken from the property, the same materials are present in every room. The wood flooring, doors, mantels and trim are pine. The plaster that covers the interior walls and the ceilings would have been made on site, as well as the whitewash to cover them. The bricks in the fireplaces are from local clay and exhibit on some of the front hearths the same 8" x 8" bricks that join the veneer to the structural brick on the exterior. All the rooms, except the utility rooms (106, 109, 110, and 112) and the formal parlor (102), share similar trim, and many share similar mantels and graining. More detailed information on the elements in each room can be found later in this chapter.

Doors, Windows and Trim

The interior doors, with some exceptions, are four-paneled Greek Revival style doors (*like figure 3.36*), and doorways through the thick structural brick walls have paneled jambs. The nonconforming doors are a six-horizontal-panel Craftsman door between Rooms 108 and 109, a board and batten door between rooms 109 and 110, and a six-panelled door that was reworked from a different panel door (between Rooms 109 and 111). The first two are later additions. Almost all of the doors are the same width, 40.5", although a few are narrower. The trim around each door and window frame is the same throughout most of the house: wide, flat, and rectangular with a crosette or "eared" horizontal extension at the top of the architrave and the whole casement surrounded with double backbands and, in some



figure 3.36: Typical four-panel door with trim including a two-piece cornice, Room 111.



figure 3.37: transom and sidelights around front door.

cases, topped by one or two molded cornices (*as in fig. 3.36, previous page*). Baseboards run the length of all rooms, but faux-painted wainscoting is also present in others. Throughout the house, each room's trim is continuous and the treatment equal on both windows and doors (*fig. 3.80, p.72*). This is interesting because generally the trim around windows during this period is not as ornate as that around the doors, while at Valley View the large windows are almost grander by proportion. Again, exceptions to this style of trim include

Room 102 (formal parlor) and the utility rooms (106, 109, 110, and 112).

Another element seen at Valley View that is in keeping with the Greek Revival architecture is the rectilinear transom and sidelights around the main entry doors (*fig. 3.37*) and the sidelights around the balcony door.

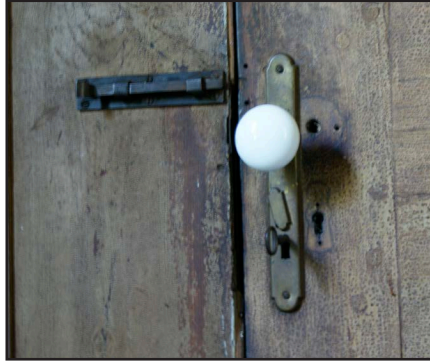
In the Rooms 102 and 103, the parlors, French casement windows extend to the floor and open directly onto the front porch. These consist of a one-over-one fixed sash with a single wood panel below, topped by a six-pane transom. Except in the utility rooms (106, 109, 100, and 112), six-over-six double-hung windows are fitted with a panel beneath them so that there is no plaster wall beneath that would interrupt the flow of the woodwork. Nearly all the windows in the house have exterior screens on the lower half and burglar bars installed sometime in the twentieth century.

Hardware

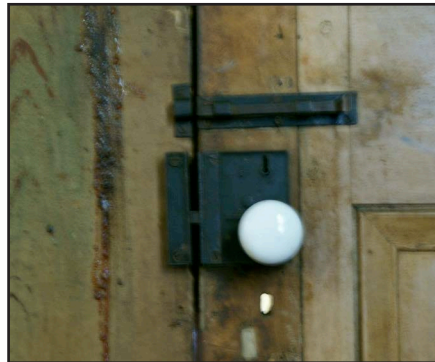
A few of the doors have metal latches (*figs. 3.38-3.41*), but the majority have white porcelain door knobs that were most popular in the 1880s. It is also obvious that these are not original hardware because marks from previous installations are visible around each of them. Some of the doors have slide locks on one side of the door, and a few still have mass-produced metal lock boxes, which were common during the time of construction. Because hardware is so interchangeable and often necessary to replace over time, it is no surprise at the variety of hardware that exists. The swirled brown ceramic knob on the door to Room 202 is called agateware and could date to the period of construction. The door leading from Room 111 to 109 (*fig. 3.82 p.73*) has an entire section that has been replaced. The color and finish of the panels on the upper portion of this door are different not only from the rest of the door but also from the other doors in the house.



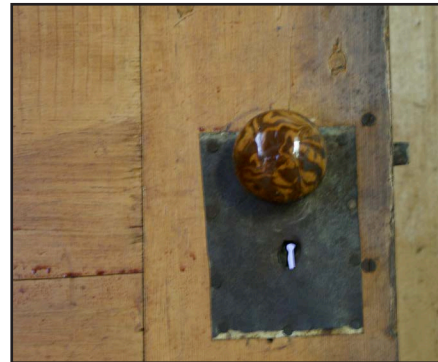
(far left) figure 3.38:
Room 108



(left) figure 3.39:
ceramic knob



(right) figure 3.40:
white ceramic knob
and box lock.



(far right) figure 3.41:
Swirled agateware
knob in Room 202

Walls, Ceiling and Floors

The walls and ceilings are coated with plaster applied directly over the structural brick walls and supporting many coats of paint, to be discussed in a following section. The ceilings are 13'-8" high on the first floor and 12'-2" on the second floor. The flooring throughout the house is tongue and groove pine, with boards from 5.25" to 6" wide (*fig. 3.42*). The floors in all wings of the first floor and the stair treads appear to be clear coated, while on the second floor they are raw wood.



figure 3.42: finished pine flooring, Room 100, front hall.

Mantels

The fireplace surrounds and mantels in Valley View are also typical for a Greek Revival home. Often Greek Revival fireplace surrounds include ornate carvings, but these are more vernacular, consisting of plain surrounds and pilaster elements (*fig. 3.43*) which echo classical architecture. An interesting difference

Part 3: PHYSICAL DESCRIPTION



figure 3.43: Room 103



figure 3.44: Room 106



*(above) figure 3.45:
Room 203, note the
double-wide bricks in
the hearth, painted
firebox, plastered
surround and faux
marbling (close up at
right, figure 3.45b)*



figure 3.46: Room 104

is the mantels in the master bedroom (104) and Rebecca's bedroom (105). The pilasters on the mantel in Room 104 include fluted concave half columns (*fig. 3.46*) that seem to match the fluted convex half column on the mantel in Room 105. The kitchen (Room 108) mantel is also different, with complete rounded columns within the pilasters (*fig. 3.76, p.70*). The discovery of marbling on the fireplace surround in Room 203 (*fig. 3.45*) could indicate that all the mantels were marbled at one time, although most have been painted over. In addition to the woodwork around the fireplaces, several of the fireplaces have plaster over the brick just inside the mantel, although there are some in which the brick is exposed.

The interior of Valley View has retained much of its original integrity and is still filled with furniture and items moved into the home soon after construction. This includes the celebrated furniture made by Mr. Vitenger.⁵ The interior has been minimally disturbed by the installation of electricity and plumbing and the reconfiguring of closets and the utility areas. The historical significance of Valley View cannot be overstated due to its invaluable original and historical elements.

Finishes

One of the many remarkable things about Valley View is the survival of much of the antebellum *trompe l'oeil* or “trick of the eye” decorative painting (*figure*. This includes the painted wainscot paneling, the *faux bois* or wood graining on the trim and doors and on the plaster wainscots and *faux marbre* or marbling of at least one fireplace mantel (*fig. 3.47 at left*). It is unclear whether these decorations comprise the initial final coatings or whether they were added later, possibly at the same time that the exterior was remodeled in a grander style. Chromochronology shows a dirt layer before and after the first white paint layer, indicating that the faux finish was not applied for some time after the base white layer.⁶ Regardless, it is highly unlikely that this sort of expensive treatment would have been undertaken after the Civil War, when the family's fortunes were reduced.

Faux painting was extremely popular in the eighteenth and nineteenth centuries, as part of the Federal and Greek Revival styles. It was used to transform lesser woods like pine and



figure 3.47: trompe l'oeil panels in Room 100—the faux bois painting is intended to mimic panelling.

Part 3: PHYSICAL DESCRIPTION

fir into more expensive species like oak and mahogany, and any material into marble. However, since graining can be found in mansions in Europe and in America where expensive materials could have been afforded, it is thought that it may have become a conversation piece or a convention of the time.⁷ Over the years, so little has survived stripping and painting over

that modern eyes are unaccustomed to seeing it.

Faux bois, or graining, “consisted of matching both the color and pattern of the figure (grain) and ground (background) of a specific species of wood as it would appear under a clear finish.”⁸ Therefore, it requires at least three coats of ordinarily linseed oil-based paint: a lighter ground, the darker grain, which is rubbed to reveal the “lights” underneath, and an overglaze, which may entail combing the distinctive patterns of the desired wood.⁹ More undercoats and overcoats were sometimes added to prepare the wood, add detail, and preserve the finished work.¹⁰ Several coats can be seen over the pine molding where the graining has worn down next to the floor (*fig. 3.48*).

At Valley View, the doors are pine and grained in a maple combed graining pattern, as was the style of the time. The trim was elaborately painted to resemble oak graining on the casing, and the two backbands painted a sort of opaque cherry (inner band) and walnut (outer band) colors. Where present, the cornices repeated this pattern (*fig. 3.36, p.53*). The wainscots, baseboards, and stair trim also reflect this tricolor pattern as well as the panels on the staircase landing (*fig. 3.43*). It is possible that this motif was intended to complement the triple hedges lining the front walk, which was comprised of cherry and boxwood. Walnut was also found on the property and used in the making of the furniture by Mr. Vitenger.¹¹



figure 3.48: worn staining near the floor, Room 105.



figure 3.49: maple graining on pine door.



figure 3.50: maple grained door, oak grained casing, then cherry then walnut outer backband.

There is also evidence that some sort of poor quality incompatible clear coating was inexpertly brushed onto the doors and trim at a later date. There are small drips and sags evident (*fig. 3.51*), and perhaps even the signature of the workman himself in the form of hand-prints and a bucket print on the unfinished floor of the Yankee bedroom (see *fig. 3.87, p.75*).

In three rooms, the wainscots also exhibit wood graining, but this is on plaster, not wood. While similar in design, the three rooms are actually each a different version. They attempt to imitate wood paneling with a center panel surrounded by a thin border within a field of another color, like nested boxes (see *fig. 3.47*). In the hall (Room 100) and parlor (Room 103), the border exhibits clipped corners, a hallmark of the Federal style.¹²

Like the trim, and many other features of this house, the painted wainscots are an excellent example of vernacular high style. In Piedmont North Carolina in the 1820s-30s, it was common to find “mahogany graining with panels detailed with yellow ocher outlines and quarter-round...cutout corners to give the illusion of raised panels”.¹³ The wainscots will be discussed individually in the description of each room. In all of the wainscots one can discern scoring in the plaster defining the outer edge of the inner panel boundary, presumably to maintain a straight edge throughout the application of many coats.

Faux marbre or marbling was a similar process to imitate the look of marble on wood, plaster, and even slate (*mantle pilaster, fig 3.45*). By the early nineteenth century, marbling could be found in simpler rural houses, so it would not be unusual to find it here.¹⁴ This pattern is discernible on the mantel in the Girl’s bedroom (Room 203) and may be found on the mantels in the Yankee bedroom (Room 202) and the dining room (Room 111) upon closer inspection.

The plaster walls and ceilings, excluding the wainscots, were painted at least seven times, with whitewash originally and then later with twentieth century acrylic paint.¹⁵ They have been painted three times since the 1960s, according to the family. Whitewash is an interior paint formed from a combination of water, slaked lime, salt, and sometimes other elements.¹⁶ Oral tradition holds that milk paint was used to paint the walls, and that may have been one of the elements. Only further chemical analysis can say for sure. Peeling paint throughout the house reveals a white coat underneath the top layer or layers in almost every room.



figure 3.51: sagging and drips in the finish on door in Room 111

Room 050 (Root Cellar)

On the southwest corner of the house is the entrance to an excavated cellar space. Historic photos and interwoven masonry work indicate that the gabled entrance structure to



figure 3.52: looking down into root cellar.

the cellar was constructed at the same time as the wing. The dimensions of the cellar excavation are approximately 16' x 20'. The height from the ground to the bottom of the floor joists varies, but generally measures around 6'-6". Currently, the root cellar is full of debris and possible antiques. There is also a temporary shoring pole in the middle of the cellar that was apparently placed to remedy a sagging floor. The cellar is an ideal location to examine the foundation and floor framing methods used throughout the house.

Room 100 (Hall)

Room 100 is the main entry hall to the I-house section of the main house, measuring approximately 17' x 12', including the stair. There are four doors in Room 100: the first door on the east wall is the front entry door that leads to the front porch (*fig. 3.54*); the second



door leads to Room 102 (formal parlor, see figure HalldoorN) on the north wall; the third door is directly across from it and leads to room103 (Edith's parlor) on the south wall; the last door, on the west wall, leads to the back porch (*see fig. 3.53*). The exterior doors are each sets of double doors, measuring roughly 30" wide and displaying four elongated panels very typical in the Greek Revival style. Both have historic hardware, including knobs, hinges, and latches. Interestingly, they are not directly across from each other, but the back door is offset to accommodate the stair against the south wall. There are also brackets installed half-way up the frames to hold a long board in place

*figure 3.53: Room 100, entrance hall
(photo from Landmarks book)*

to prevent intruders from easily gaining access to the house. (There is a similar bracket in the ceiling for an unknown purpose.) Although damaged by the changes in hardware, the doors demonstrate the history of the house from peaceful domicile before the Civil War to fortress afterwards. The front doors in this hall, and above in Room 200 particularly, have seen assaults on their integrity and the wooden bars on front and back attest to the need for added security. In addition to the doors, Room 100 has a fixed sash eight-light transom and three-light sidelights surrounding the front door. A simple grained panel connects the sidelights to the baseboard. The casing around the front door (and Room 200 above) is unusual in the house, similar to that in the formal parlor (Room 102), painted white, with a simple peaked profile but no fluting (*see Appendix 5 for molding profiles*). Outside the casing, the distinctive grained crosette architrave is to be found, as well as in the rest of the room, with single cornices over the interior doors.

This room features a wood single return staircase with halfspace landing (*fig. 3.53*). It is a Federal style staircase with straight balustrades that feature single turn balusters. The thick rounded handrail of the staircase terminates in a spiral newel. An interesting element, unique to Valley View, is the decorative Y-shaped bracket extending from the landing up to a projection of the second story floor (*fig. 3.55*).

This room provides the most glorious and best-preserved examples of wood graining on plaster (*fig. 3.56*). The wainscots consist of a clipped corner center panel of flame mahogany with a



figure 3.54: inside of front door, Room 100.



figure 3.55: landing with "Y"-shaped bracket.



figure 3.56: Room 100, faux painted wainscot.

Part 3: PHYSICAL DESCRIPTION

dark brown opaque boundary, surrounded by a tiger maple panel with a similar dark brown boundary that is part of the wood surround. It is evident that the mahogany and maple was laid down first, detailing freehand with a small brush or feather, and then the dark boundary between them added on top, using the scored lines to keep it straight. The clipped corners were then added. The walls and ceilings are painted white.

Room 102 (Formal Parlor)

Room 102 is entered from the north side of the front hall (Room 100) and is approximately 17' x 17'. This room has a style of trim not found elsewhere in the house (*see Appendix 5 for the molding profile*). It is crudely fluted with a peaked center and corner blocks (*see fig. 3.58*). There is some question as to whether this trim is original to the construction of the house. As it is not uncommon for the formal parlors of this period to be considered the “lady’s parlor” and finished in a more feminine style, it could be original. The indelicate carving of the fluting and plain blocks also could be another sign of Mr. Vitenger’s work.¹⁷ There is also a theory that when the Yankees commandeered the house, they stripped the original trim for firewood and the current trim was added later. More research on the plaster walls needs to be done to be sure. The room also features two French casement windows on the north and east wall that allow access to the front porch. Hardware on the windows includes glass knobs and a latch at the top and bottom (*fig. 3.59*).

The trim, walls, ceiling, and mantel in this room are all painted various shades of white, in contrast to the rest of the house. The trim is a glossier, yellowed shade. The French windows have been painted a whiter shade and recently, as the painter’s tape remained on one of

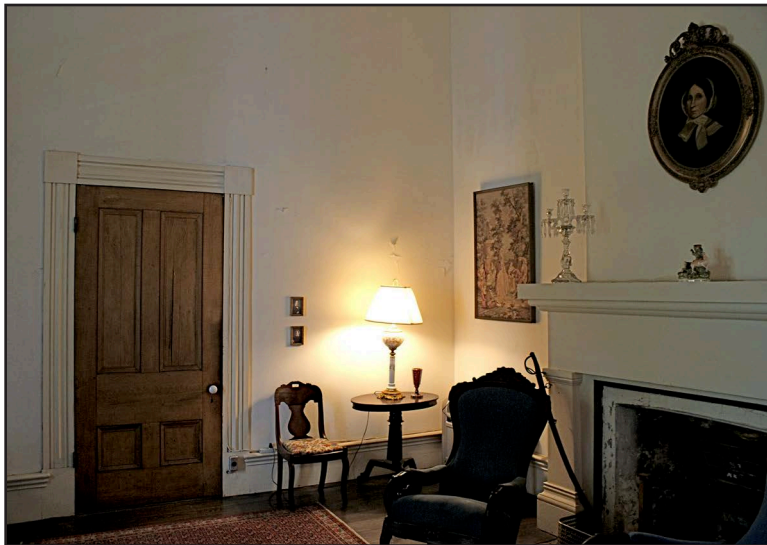


figure 3.57: Room 102, the formal parlor

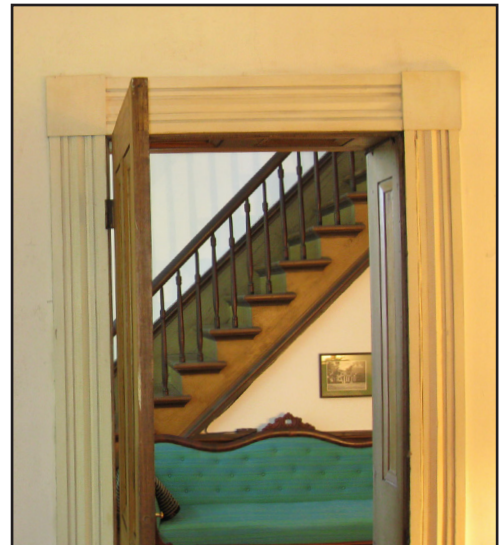


figure 3.58: closeup of trim in Room 102



figure 3.59: French window in Room 102



figure 3.60: Mantle in Room 102.

the knobs. The mantel is the same yellowed white as the trim (*fig. 3.60*). The plaster over the bricks facing the room has been painted white as well, with a thin dark border on the wood surround. The wall paint is flaking off, revealing another white coat underneath.

Room 103 (Edith's parlor)

Room 103 is entered on the south side of the front hallway across from Room 102 (the formal parlor) and is approximately 17'-6" x 17'. It has two doors, one leading to the hall (Room 100) and one leading to the back porch on the west wall. The French windows and mantel mirror those in Room 102; however, the trim in this room is the more common grained crosette shape, with double backband and double cornice (*fig. 3.61*).

Room 103 also exhibits spectacular graining on plaster. On the wainscot, there is a similar pattern to the hallway, but the interior boundary is light, not dark brown, and the mahogany graining is visible underneath it (*fig. 3.62*). The mantel has been painted a purplish shade of gray-brown and the plaster over the bricks a contrasting brick red, as if they were trying to match the brick at

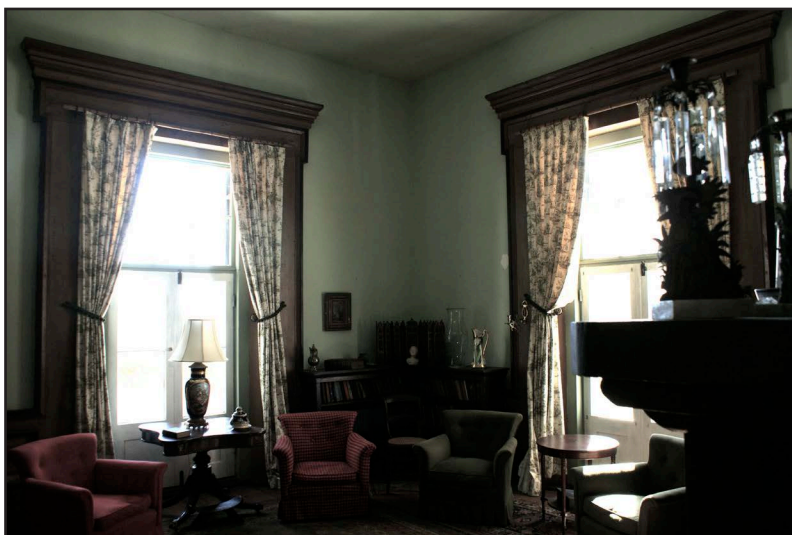


figure 3.61: Edith's Parlor, Room 103.



(top) figure 3.63: Room 103 faux painted wainscot.

(left) figure 3.62: Room 103 mantel.

the back of the firebox. The walls have been painted a light green that is peeling off in places, revealing a white coat underneath. A distinctive brush texture is evident on the north and west walls under the modern paint.

Room 104 (Master bedroom)

Because there are no interior doors connecting either wing with the I-house section, Room 104, considered the master bedroom, must be entered from the front porch, back porch, or via Room 105 (Rebecca's bedroom). This room measures 18'-3" x 19'-9" in size. There are four four-paneled doors in this room: one leading to the front porch on the east wall; one leading to the back porch on the north wall; one leading to Room 105 on the west wall; and one



figure 3.64: Room 104, Master Bedroom, with one of the beds attributed to Mr. Vitenger. Note the ornate trim in this room.

leading to the closet (Room 104A) on the west wall. The door to the front porch has a lever handle (fig. 3.65), the door to the back porch a white porcelain knob (fig. 3.66). The mantel exhibits the concave fluted pillars on the surrounding pilasters (fig. 3.46, p.58). The trim is in keeping with the rest of the house, with a double cornice over the doors and windows (fig. 3.64).

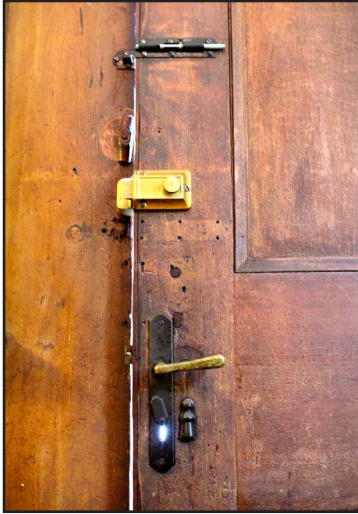


figure 3.65: Room 104



figure 3.66: Room 104



figure 3.67: wainscot with pencilling

There are two six-over-six double-hung windows in the room, one on the south wall and one on the north wall, which opens onto the back porch. Beneath them are grained raised panels. In the 1960s, an electric lighting fixture was installed in the center of the ceiling and in the closet.

Room 104 contains the painted wainscots with pencilling (*fig. 3.67*), as well as grained doors, trim, and cornices. In the painted wainscots, the colors are not as distinct as the other rooms. It appears that the interior panel is lighter, and all the sections have been outlined with dark lines around each imagined piece of wood to give it depth. The fireplace is painted a purplish shade of gray-brown; there is no plaster on the fireplace brick, so it is unpainted. The ceiling is white and the walls have been painted yellow. Peeling paint reveals a white coat underneath.

Room 104A (Closet)

This closet opens on to the master bedroom (104) and is known for its finishes, which are unique in the house. The walls have been wallpapered with twentieth century wood pulp paper¹⁸ and the trim, including the inside of the door, painted turquoise (*fig. 3.68*). This color can also be found among the coats of paint flaking off of the front porch. There are two nailboards against the plaster, one at waist height and one at head height. There are also two modern poles, one north-south at waist height and one east-west at head height behind the door. The nailboards are painted turquoise and the striped wallpaper is applied between them.



figure 3.68: Room 104 closet

Room 105 (Rebecca's bedroom)

Room 105 is on the south wing and west of Room 104. It measures 17'-10" x 18'-7".

There are three doors in this room: one leading to Room 104 on the east wall; one leading to



figure 3.69: Room 105.

the back porch on the north wall; one leading to Room 106 on the west wall. Room 105 is also similar to the rest of the house in terms of its elements, with the crosette trim and four-panel doors, but with no cornices over the doors or window. The fireplace on the east wall shares a chimney with Room 104 and the mantel has the convex fluted pillars on the surrounding pilasters. Evidence of a bricked-up window

that once opened onto the back porch is visible in some cracking in the plaster that was patched long ago, but this remodeling is most noticeable from the exterior where the bricks do not exactly match the original masonry (*see figure 3.31, p.53*).

This room is more plain, with grained doors and trim, and a panel only under the lone window. The mantel has been painted a purplish shade of gray-brown and the plaster over the fireplace brick a contrasting brick red. The walls and ceiling have been painted yellow and are peeling in spots, revealing a white coat underneath.

Room 106A (Closet)

What was once a closet to this room is now a pass-through between rooms 105 and 106. There is a built-in bookshelf with four shelves and hooks for clothing or towels. At some point a doorway was cut through to Room 106, with plain board trim attached (*fig. 3.70*).



figure 3.70

Room 106 (Bath)

Room 106 is currently a full bath installed in the 1960s, but it is said to have been the plantation office originally. As such, the ornamentation is plainer in style than the rest of the house. It measure 17'-10" x 10'-10". Although the trim around the doors and windows still exhibit the typical crosette form, it is made of flat boards with no backband. The brick fireplace has a simple board mantel, and the floor displays much wear. A built-in cupboard above the entrance to Room 106A held plantation documents until the current owners removed them (*see fig. 3.71*). There is one six-over-six double-hung window on the west wall and another facing south. There is a four-panel door with porcelain knobs leading to the back porch.



figure 3.71

This room and closet is entirely painted the same light blue: ceiling, walls, trim, and mantel. The doors on the cupboard over the closet door are grained on the back, indicating that this room was no doubt grained, as well. The fireplace bricks are unplastered and unpainted, but a grey ghost outlines the hearth opening, perhaps where a metal covering trapped soot (*mantel: figure 3.44, p.58; closeup: fig. 3.72*).



figure 3.72

Room 108 (Kitchen)

Room 108 is currently the kitchen, but originally was a bedroom (for James Sproull's mother, Rebecca Walkup Caldwell Sproull). This room measures approximately 18' x 18'. Evidence of its original use is seen in the woodwork, which matches the standard for the rest of the house, including the double cornice over the closet, exterior door, and windows. The doors to the closet have been removed and shelving placed within to create a kitchen cupboard (*fig. 3.73*). There are two doors in this room: one leading to the back porch on the south wall and one leading into Room 109 on the east wall. The exterior door is the usual four-panel with white porcelain knobs. The door to Room 109, however, is a horizontal six-panel door, different from any other in the house. This is a Craftsman style door that was popular in the 1920s and '30s (*fig. 3.74*). The trim around this door is

Part 3: PHYSICAL DESCRIPTION



figure 3.73: Room 108, the Kitchen

also different. It consists of simple curved and mortised boards, similar to the exterior casing around the windows. The jamb also exhibits the pulleys from a double hung window on either side (see *fig. 3.75*). The family said that this was not originally a window in the house, but the parts came from a window, perhaps the one that was taken out of Room 105.

One window in the room opens to the north side and one onto the back porch. There is a trap door

cut from the original flooring to access the plumbing. There is an electric light fixture in the middle of the ceiling and one fixed midway up the east wall, indicating that the wall is not structural brick.

The kitchen doors, trim, and mantel have been entirely stripped, revealing the pine underneath. The mantel in this room is slightly different, exhibiting round plain pillars encased in the pilasters (*fig. 3.76*). The fireplace brick is unplastered and unpainted. The walls and ceiling have been painted a warm yellow, which, as elsewhere, shows white paint beneath peeling paint.



figure 3.74: 20th century door.



figure 3.75: door jamb fashioned from window casing

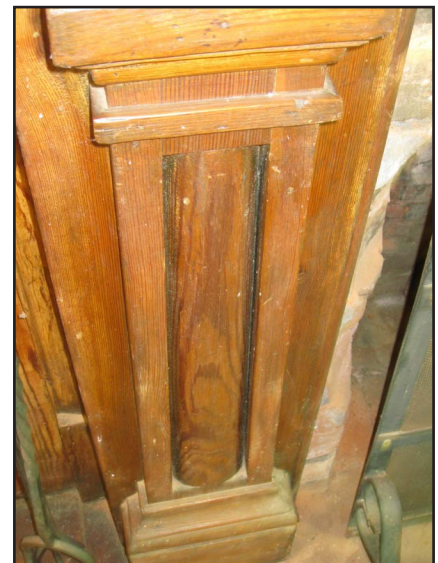


figure 3.76: pilaster on kitchen mantel.

Room 109 (Laundry)

Room 109 is currently being used as a laundry, but was once apparently a sort of pantry. It measures 10'-9" x 10'-1". This utilitarian room retains evidence of several stages of remodeling. The trim of the lone north window and the door to Room 111 are the standard crosette design (although interestingly with a single backband). The supports for shelves that would have extended the length of the south wall are still evident, as well as the bracing for bins, now removed to accommodate the washer and dryer. The doorway into Room 108 has plain board trim (with the 20th century door). A doorway was also cut into the south wall, interrupting the shelving (*fig. 3.78*). This doorway also has plain board trim and a three-board and batten door. There is also evidence that a stove pipe once penetrated the back of the chimney on the east wall. There is a light fixture in the middle of the ceiling.

This room's walls and ceiling have been painted yellow like the kitchen. The trim and sash are green.

Room 110 (Storage)

Room 110 is a small pantry adjoining the laundry (Room 109) and the dining room (Room 111). It measures 10'-9" by 7'-9". There are two doors in this room: one leads to Room 109 on the north wall; the other leads to Room 111 on the east wall. The door leading to Room 109 is a simple three-board door, while the door leading to Room 111 is an original four-panel door with porcelain knobs. The trim on the window and the door to Room 111 is a simple crosette design without backbands. The trim on the door to Room 109 is consistent with the other side, plain boards. The west and north walls are lined with simple built-in shelves and bins about three feet tall with slanted, hinged lids for easy access (*fig. 3.79*). A small (2'-7" x 6'-6") four-over-four double-hung window, unique at Valley View, opens onto the back porch. The door to Room 111 is currently blocked by free-standing shelving and appears to have been



figure 3.77: Room 109 is a laundry and pass-through between the kitchen and the dining room.

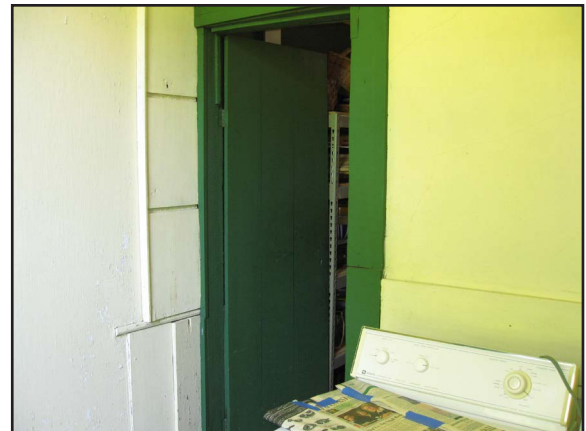


figure 3.78: door cut through previous built-in shelving in Room 109

Part 3: PHYSICAL DESCRIPTION

the only original access to this room. It is thought that the good china and silver was stored there, requiring limited access. Room 110 is painted the same yellow and green as the laundry room.

Room 111 (Dining room)

Room 111 is accessible from both 109 and 110, as well as from the front and back porches and measures 17'-10" x 19'-11". There are four four-panel doors in this room: one leading to the back porch on the south wall; one leading to the front porch on the east wall; one leading to Room 109 on the west wall to the right of the fireplace; one leading to Room 110 on the west wall to the left of the fireplace. There are two six-over-six double-hung windows, one on the north wall and one on the south wall. The windows have been fitted with a panel beneath so that there is no plaster wall beneath to interrupt the flow of the woodwork.

Of note in this room is the chandelier hanging from the middle of the ceiling. There are crystal bottles in between each of the candleholders which were designed to be fragrance dispensers. This fixture reportedly came from the Fouche's time in Romania. The china cabinet is one of Mr. Vitenger's pieces.

This room exhibits graining on the doors, trim, and baseboards. Interestingly, the double



figure 3.79: shelving in Storage, Room 110



figure 3.80: Room 111

backbands are painted the same cherry color in this room, and the single cornice is different from the one in the hall. The walls are painted a cream color and the ceiling is white. The mantel is painted flat black and may show evidence of marbling upon closer inspection. The fireplace bricks facing the room have been plastered and painted brick red.

figure 3.81: Chandelier in Room 111



figure 3.82: door between Rooms 111 and 109, portion of door has been replaced transforming it into a 6-panel door.



Room 112 (Toilet)

One other room accessible from the courtyard only is Room 112. This is a small lavatory measuring approximately 6 ½' x 3' and containing only a toilet and a sink (fig. 3.83). A trap door was cut in the flooring in the 1960s in order to install and access plumbing. The ceiling slants down to the east to accommodate the stair on the other side.

This small room under the stair has been painted completely light blue: trim, walls and ceiling. It may have been a storage space originally, as it has an historic door.



figure 3.83: Toilet under front stairs.

Room 150 (Stair)

This is actually the landing between the two floors in the I-house section, measuring approximately 12' x 3'. It is interesting to note that going down the stairs from the second floor, the trim extends further out towards the middle landing (fig. 3.84). This is because the walls on the first floor are thicker than those on the second floor. The trim is stepped to disguise the difference and grained panels cover the structure. There is also a six-over-six double-hung window on the west wall of the landing, the bottom sash covered by the porch roof. The interior of the roof can be seen and accessed from this window.

Room 200 (upstairs hall)

Room 200 is the upstairs hall at the top of the staircase and measures approximately 13' x 9'. There are three doors in this room: one leading to the upstairs porch on the east wall; one leading to Room 202 on the north wall; one leading to Room 203 on the south wall. The doors leading to rooms 202 and 203 are single four-panel doors. The door leading to the balcony is a four-panel double door with simple metal pulls.

The casing around these doors is the same simple peaked profile found on the first floor, painted white. And there are three-light sidelights, but no transom. Grained panels fill the space between the sidelights and the baseboard. The trim is the same as that in the room below (100), except here there is no wainscoting, merely baseboards. The floor of the hall juts out approximately 3' x 5' west toward the landing and is apparently supported by the Y-shaped bracket set on the landing. It is not known exactly

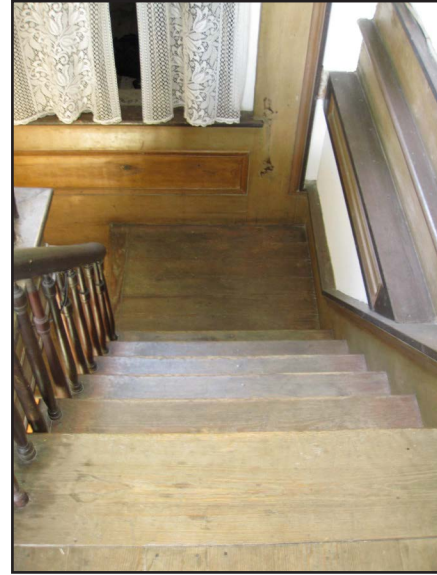


figure 3.84: Room 150, showing stepped casing trim at right.



figure 3.85: stair landing, Room 200

what purpose of this design was. Currently there is a crib (attributed to Mr. Vitenger) in this nook and it is possible that the cross breeze through the open doors and windows could have been soothing to an infant.

Room 202, Yankee bedroom

Room 202 is north of the upstairs hallway and measures 17'-9" x 17'-9". It has one door on the south wall that leads to the hallway (Room 200). It has two six-over-six double-hung windows that look onto the balcony, one on the east wall and one on the north wall. There are no cornices over the openings. There is a mantel on the west wall with a shallow closet to the right. There are double doors on the closet and inside is a nailboard and shallow shelf above,

which is grained darker on the edge. Some of the nails have wood spools on them (*fig. 3.88*).

Another historic aspect of Valley View is the graffiti in the closet in this bedroom. During the stay of Federal troops at the plantation, two of them left behind their signatures on the inside wall of the cupboard. This has never been painted over and can still clearly be seen today (*fig. 3.88*).

This room exhibits the same graining pattern on the doors and trim, with no wainscots. There is a built-in closet with grained doors and panel underneath. The interior closet woodwork appears to be painted with a light coat that shows the grain, just like Room 203, but with the hardware intact. The mantel is painted black, perhaps subtly marbled. The plastered fireplace bricks are painted white, perhaps the original coating, and the back bricks are painted brick red. The walls and ceilings are painted white. The handprints and bucket print are in this room on the apparently unfinished floor in front of the entry door (*fig. 3.87*).

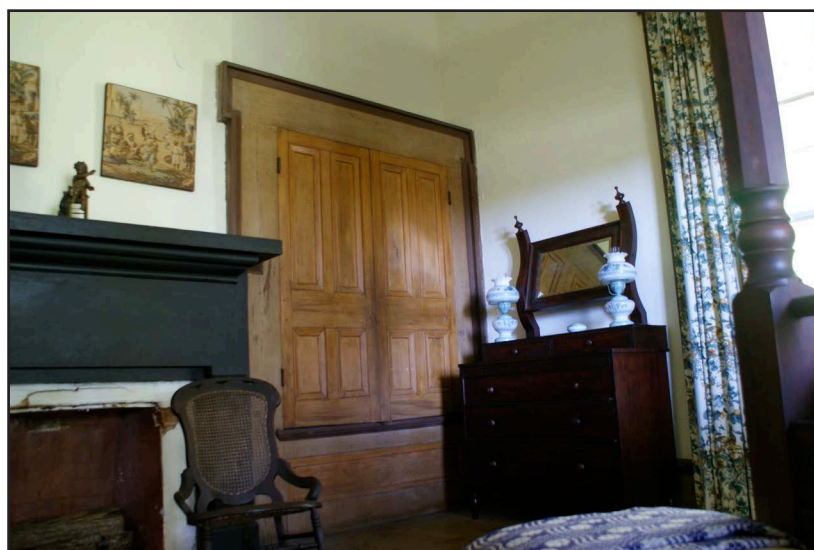


figure 3.86: Room 202

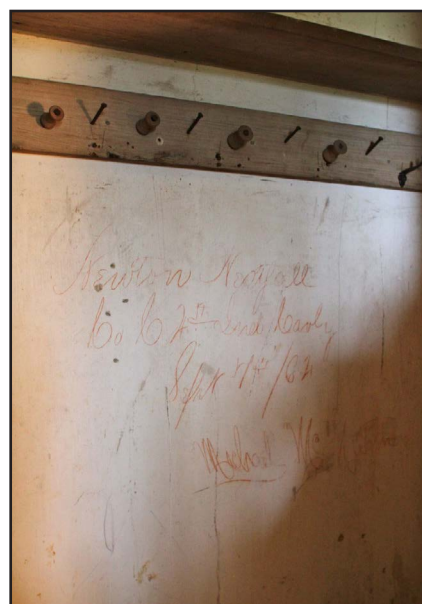


figure 3.88: Inside of closet in Room 202, notice the spools used to protect clothing from the nail "hooks" and a Union soldier's graffiti on the plaster.



figure 3.87: handprints on floor, Room 202.

Room 203, Girl's bedroom

Room 203 is south of the upstairs hallway and has one door on the south wall that leads to it. It measures 17'-9" x 17'-9". It has two six-over-six double-hung windows that open



figure 3.89: Room 203



figure 3.90: Room 203 closet interior.

onto the balcony, one on the east wall and one on the south wall. There is a mantel on the west wall with a shallow closet to the left. The closet, like that in Room 202, is grained on the outside and coated with a light wash inside that shows the grain (*fig. 3.90*). Because some hardware is missing, we can see that there is a lighter coat underneath. There is a nailboard and shelf, also

whitewashed, but the shelf has a grained edge the color of the doors. The mantel is painted black and definitely marbled (*see fig. 3.45 p.58*). The fireplace brick is plastered around the hearth opening and painted white, with the interior brick painted red, just as in Room 202. The walls and ceiling are painted white.

ROOFS, CHIMNEYS, AND ATTICS**Roof**

(refer to *Roofplan*, p.39) Across the front, a low-pitched hipped roof covers the I-house section and the surrounding porch. This roof rests on the brick walls of the house, which form a 19' x 52' rectangle, and a massive porch entablature on the east, north and south sides. The roofs over the wings have a medium pitch and are end-gabled, with return gables on the west ends only. The three shed roofs of the "U"-shaped back porch form valleys where they meet.

Heavy molded trim wraps around all four sides of the I-house section. Similar cornice molding is found on the wings of the house (see fig. 3.92). Less detailed trim wraps around the entablature of the back porch.

The current wood shingle roof was installed in 2003. Evidence suggests there may have been metal shingles at one time and photographs show a sheet metal roof in the late nineteenth century. The wood shingles are installed over roofing paper and 4" boards spaced about 4" apart (plywood exists in some places that needed recent repairs). There is metal flashing around all chimneys, at the junctures of walls and roofs and in valleys.

There are no gutters today, although photographs from the late nineteenth century show the remains of a drainpipe on the east façade, and a drainpipe strap on the northeast end of the back porch indicate there once were gutters.

Chimneys

There are a total of six chimneys in the house. It is unknown if the chimneys are capped.

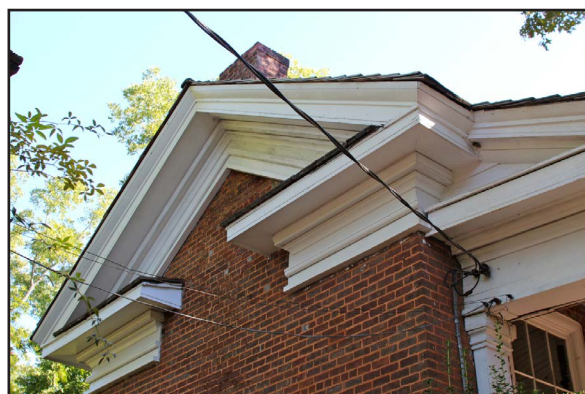


figure 3.92: return molding on north wing.

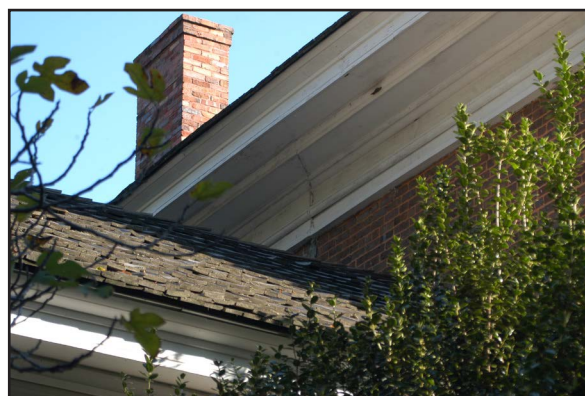


figure 3.93: rebuilt chimney on I-house section.



figure 3.94: attic portion of chimney with brick rebuilt.



figure 3.95: note the finished look of the chimney inside the attic



figures 3.96 (top): center chimney on south wing and figure 3.97: chimneys at west end of north wing and detached kitchen building.

All appear to be original, although the two in the I-house section appear to have been rebuilt above attic floor level (see figs 3.93 and 3.94). The chimneys have flush tooled mortar joints, even in the attic, where they are not highly visible, indicating high quality craftsmanship that is characteristic of the initial building phase (fig. 3.95).

The chimneys on the I-house section are against the back (west) wall of the house. Each wing has one chimney near its center and one against the back (west) wall. The central chimneys

measure 31" x 39" and have joists boxed around them with mortise and tenon joinery. These central chimneys also have corbelling in the top four courses, with one recessed course to form a decorative belt course (see fig. Rachel_South). The same corbelling pattern can be found on the weaving room chimney. The two chimneys at the ends of the wings, however, are smaller (31" x 15") and only have corbelling on the top two brick courses (see figs. 3.96 and 3.97).

Attic 301 (Attic over I-house section)

Attic 301 is an 80' x 30' open attic with no decking over the joists and no lighting. The space is large (approximately 10' high at center) and there is a good bit of roofing debris. The later extension of the original roof over the porch is evident by the difference in the joists which extend around the three sides about 13' to the porch entablature. These porch ceiling joists show minimal attachment to the house wallplate. They also have hand-hewn dado cuts that appear to have been made to fit over logs, indicating that these 2" beams could have been sawn from the notched logs of a log cabin (see fig. 3.98). The corner joists are also hand-hewn but are 4" wide and are worn smooth. All other joists are 2" and circular sawn.

All joists are capped with a rafter plate at the end to accept the rafters. Original wood peg joinery still secures joists to rafter plates on the west side of the original joists, but the



*figure 3.98: hand-hewn dado cuts
of repurposed boards*

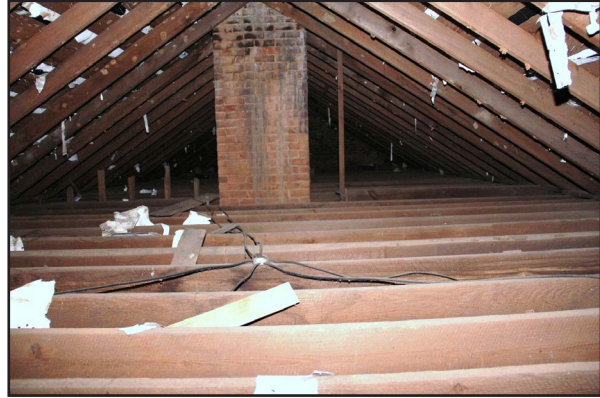


figure 3.99: Attic 302



figure 3.100

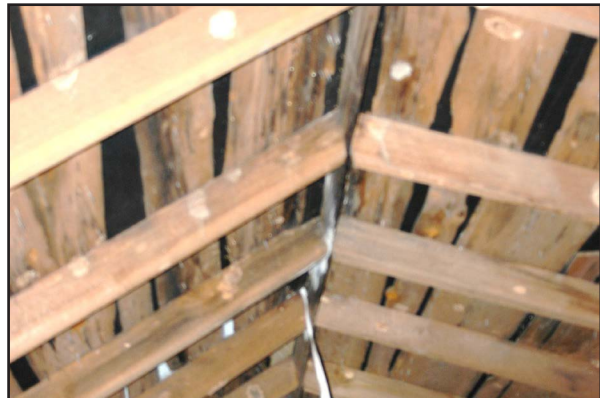


figure 3.101: ridgeboard of Attic 301 and historic decking.



*figure 3.102: iron rods supporting the balcony are
attached in the attic.*



figure 3.103: Attic 301A

rafter plates and rafters were removed from the east side and moved outward to the porch entablature when the roof was expanded to cover the porch (*see fig. 3.100*).

Rafters are 2" x 6" boards secured to the rafter plate on the attic perimeter. They form a hip roof of about 30 degrees and meet at the ridge board (about 50' long) in the center (*see fig. 3.101*). Many collar beams, diagonal braces and knee braces prop up the sagging ridge board in an ad hoc fashion. The iron or steel balcony rods are seen in 301 and are secured to the joists. Their ends are threaded and they are secured in place by threaded nuts. (*see fig. 3.102*).

The roof of this attic is decked with long wood planks with wavy, unfinished edges (*see fig. 3.101*). These boards are covered with two layers of underlayment, then by the wood shake.

Attics 302 and 303 (Attics over wings)

Attics 302 and 303 are over the north and south wings and are identical to each other. They are 20' x 53.5' with brick gable walls on the east and west ends. They are very open, about 8' tall at the center, and not as littered as Attic 301, without decking over the joists or lighting. Joinery includes wood pegs, mortise and tenon, dado cuts, and cut nails. Except for the rebuilt east gable walls in 302, all mortar is tooled with flush joints. The gable ends are brick, three wythes thick.

The lath and plaster ceilings of the rooms below are exposed to the attics. The laths are sawn, 1¼" wide and about 3/16" thick.

Wall plates cap the tops of the brick walls (*see fig. 3.103*). The ceiling joists are attached to the wall plates at about 18" intervals. Rafter plates are secured to the wall plates with wood pegs and tiny piles of wood shavings beside some of the pegs show that this area has been relatively undisturbed over the years. Ceiling joists, at about 24" intervals, are nailed to them at the bottom and to corresponding rafters from the opposite side at the top, forming an 8' tall ridgeline. A mortise and tenon system in the westernmost rafters and joist provides foundation for the cornice and return rafters.

Attics 303 and 302 have about a half dozen random 2"-4" saw cuts on joists and most of these cuts have long, wood shims hammered into them (*see fig. 5.5, p.122*). Their purpose is unknown.

The roofs over Attics 302 and 303 are also decked with long wood planks with wavy, unfinished edges. These boards are covered with two layers of underlayment, then by the wood shake.

Attics 301A, 302A, and 303A (Attic over back porch)

The back porch attic covers a U-shaped porch, corresponding to the shape of the I-house section and wings in back of the house. It is supported by the house and by freestanding columns on plinths. Attic 301A is anchored to the back wall of the I-house section, covers the lower portion a house window, and is 41' x 14'. It is about 5' high at the wall of the house. Attic sections 302A and 303A are anchored to the eaves of the north and south wings and are at least 7' wide and 50' long. They are about 2.5' at the house wall.

The attic floor is a latticework of 2" x 7-1/2" joists connected to 4" x 7-1/2" girts by half-lap joints. (*see fig.3.104*). The girts are anchored to slots in the house wall and to posts in the courtyard. The joists are partially covered by 1-1/2" x 6" tongue and groove decking with two grooves along the top (matching the decking used on the front balcony), secured in place with cut nails. The shed roof is composed of 2" x 6" rafters and 1" x 4" decking boards spaced 4" apart. The attic floor is the same for 302A and 303A, except that there is no decking visible. Visibility is limited to what can be seen from Attics 302, 303, or 301A.



figure 3.104

Inspection has led to the conclusion that this was not, however, the original appearance of the back porch roof. Ghost marks of the cornice molding in the attic against the western wall of the I-house section show that the eaves of the wings abutted this wall (*see fig. 3.105*). This is similar to the ghost mark found on the front porch balcony level, except that it does not include the frieze, only the cornice. There is no room for a frieze above the 302A and 303A decking and the eaves. There are also no nailers there to support a frieze. This evidence, penciling on this same western wall found inside Attic 301A (*fig. 3.105 again*), and the partially covered window on the stair landing indicate the historic exposure of the west wall of the I-house section. The original porch most likely did not have the current shed roof, but may have been covered by the same decking still seen nailed to the joists and possibly covered with sheet metal roofing. This would leave only a shallow pitch to the roof, which is still seen today in the tilt of the porch ceiling.



figure 3.105

SYSTEMS

This utilities overview is not meant to be an exhaustive treatment of the systems, but rather an overview that documents the systems as they generally exist today. The utility systems installed at the Valley View main house include water, gas, sewer, and electricity. These utilities were installed at various time and they have been upgraded/changed throughout the years since the original installation. Except for some of the electrical wiring, these systems were installed in an unobtrusive manner.

Domestic Water

The original source for domestic water consumption came from the historic well that is located directly behind the main house, between the kitchen building and smokehouse (*fig. 3.106*). According to the family, the current well and water system was installed sometime in the 1960s. Previously, there would have been no running water or toilets, and the well would



figure 3.106: Historic well (rebuilt wellhouse)

have been the only source of water.

An interesting anomaly to the structures on the Valley View complex is the large water tower constructed near the south west corner of the smokehouse. According to the family, this water tower was constructed in the early 1930s but was never known to function. Ostensibly, the metal tank on top of the tower would have been filled by pump from the river or an adjacent well. Researching the possible use and contemporary usage of water towers would be helpful to understand the original intent.

The current well was drilled on the north side of the house near the edge of the boxwood nursery (*fig. 3.107*). At this time, the toilet would have been installed in its current location under the stairs of the main house (Room 112. It is accessed by a door on the back porch. The drain for this porch toilet runs in a southwesterly direction through the basement under the south wing and out of the house. There was also a full bath with a toilet, small shower, and sink installed in the southern one story wing (Room 106) and water run to the current kitchen (Room 108). The septic tank and drainage field should be under the lawn southwest of the house. The extent of other improvements made at the time running water became available is

unknown. There are numerous hose bibs located around the outside of the house to accomplish various tasks, including supply and drainage piping to a sink located on the back porch and to the current washing machine (figures 3.108, 3.109). The hose bibs on the outside of the building were run through the crawlspaces. Patched brick work and generally unexposed piping testifies to this method of installation.

The piping for both the supply and drainage appears to be PVC; supply lines are schedule 40 and the drainage and vent system are DWV. Supply lines are $\frac{3}{4}$ " in size, and the drain pipe for the toilets are 4". The drain pipe size for the washing machine and sink on the back porch were not determined.

Electrical

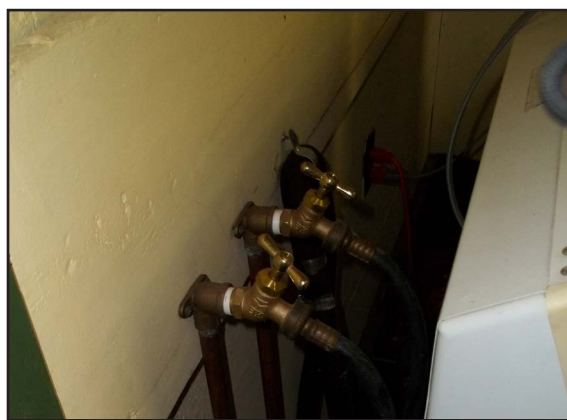
The electrical system, according to the family, was installed in or around the 1940s, so this utility predates the current water system. The electrical meter is on the southwest corner of the I-house section and is fed from overhead wires (fig. 3.110). This meter then runs to a surface mounted Square D circuit breaker enclosure. There were no fuse boxes found around the house, so it is assumed that all of the circuits are on a breaker system (fig. 3.111). The conductor types used are not uniform, which indicates a system that was added to and changed over the years. The most prominently used wiring was Type E Romex. There is also a small amount of RX cable used. There are switches and electrical outlets located throughout the house. Some rooms have overhead electrical fixtures, and others just utilize outlets for lamps to light the room. Overhead light fixtures range from the simple to the ornate heirloom (fig. 3.81 on p.73).



figure 3.107: current wellhead



figure 3.108: water supply to back porch.



*figure 3.109: water supply to laundry room
(Room 109)*

Part 3: PHYSICAL DESCRIPTION



figure 3.110

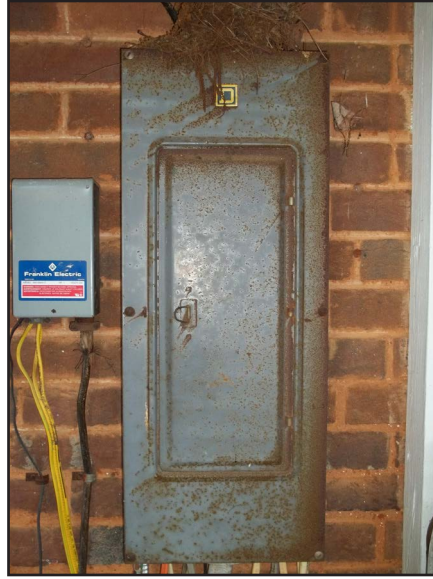


figure 3.111



figure 3.112: wires running up, over and along the trim and wainscot in Room 100.



figure 3.113

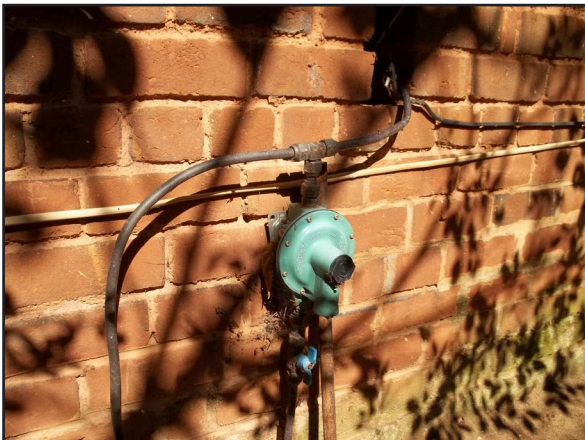


figure 3.114



figure 3.115: A/C window unit, south façade, Room 104.

The electrical wiring sometimes runs conspicuously down the wall from a hole in the ceiling, and a few of the outlets and switches are surface applied to some of the interior trim (*see fig. 3.112*). Other than these locations, the utilities are hidden fairly well. Use of the crawl-space and attic were used when possible.

Mechanical

The mechanical system for Valley View consists of package air conditioners for cooling, complemented by LP gas and electrical heaters for heating. Room 111 (Dining Room) utilizes a 220V electrical heater for warmth (*fig. 3.113*). In the next room is a Frigidaire package air conditioner used for cooling. The LP gas feeds two fire places in the house. A pressure regulator for this system was located on the south side of the I-house section (*fig. 3.114*).

ENDNOTES

- 1 Landscapes of Georgia (bib tk), p.93
- 2 Georgia Historic Landscape Initiative, available at the Kenan Research Library, Atlanta History Center, GAHLI Box 2, Folders 8-10
- 3 Roth, Leland M. American Architecture A History. Boulder, CO: Westview Press, 2001. p. 152
- 4 Ibid, p. 162
- 5 Neat Pieces, p. 20.
- 6 Appendix Higginbotham
- 7 Jones 2001
- 8 Young 2008, p. 341
- 9 Masury 1881, p. 135. Although published in 1881, Masury is describing the traditional way of graining, as opposed to the “new system.”
- 10 Ibid, p. 143
- 11 Neat Pieces, p. 47.
- 12 Higginbotham, personal communication.
- 13 Phillips, p. 157
- 14 Chase 1992
- 15 Appendix Frank Welsh.
- 16 Young 2008, p. 335
- 17 Higginbotham, personal communication.
- 18 Ibid.

PART IV:

Conditions Assessment



(Part IV opener) front doors from interior hall at Valley View.

EXTERIOR

The exterior of Valley View is, for the most part, in good condition. The masonry was laid well and has successfully withstood the test of time. The large cornice and front porch roof provide an ample amount of overhang that protects the soft lime-based mortar joints from the corrosive effects of rain. Fortunately, the long term integrity of the masonry prevented the need for later and potentially incorrect repairs, which would have created even more damage than just washed out mortar joints.¹ Weak points in exterior masonry construction that are likely to experience the most wear and require the most maintenance are the roof, where the chimneys come through the roof, and anything built of wood that is exposed to the weather. The exterior trim at Valley View is in fair condition, but there are places that are in need of repair. In this section, the condition of the exterior facades of Valley View will be examined in detail.

East Facade

The masonry on the east facade has been protected by the large porch roof for much of its life. There is no evidence of damage typical of masonry exposed to weather, such as washed out mortar joints. The historic penciling is largely intact, although faded considerably due to UV radiation. The exterior wall is plumb and shows little evidence of differential settlement cracks that often appear over door and window heads. This is remarkable considering there are no visible construction or expansion joints to absorb this movement. Although the structure has most likely settled as much as it ever will a long time ago, these cracks and any others bigger than a hairline should be monitored for future movement, especially where the wing walls meet the I-house section.

The six-over-six windows appear to be in good condition. The window sashes were not checked for operability. The shutters rotated on the hinges as intended. Several of the shutters, however, were painted with the blinds stuck in the open position. Protection from the weather has prevented excessive wear on the windows, including the glazing on the muntins, which is normally the first part of a window to deteriorate. This glazing is important because it holds



figure 4.1



figure 4.2, figure 4.3 (below): both images show bowing of front columns.



the individual panes in place. There was no evidence of loose or missing panes on this elevation, although several were cracked.

The columns were an area of major concern during the site review. Tapping on the column confirms that the exterior is made up of relatively thin staves, with the interior being hollow. These columns are typically loadbearing, with the weight of the entablature spread out among the staves by the cap. The paint on the wood column surface is in poor condition in spots (*fig. 4.1*). These tongue and groove column pieces will deteriorate rapidly without adequate paint coverage, especially on the bottom 6". Several of these columns also appear to bow when looking at them from a distance and when sighting up the columns towards the roof (*fig. 4.2*). Because of the critical nature of these columns, a high priority needs to be placed on their repair and continued conservation so that they can continue to carry the roof load. The bases of the columns are made up of several pie-shaped wedges of wood. Some of these bases are in good condition (*fig. 4.4*), some are in poor condition or missing altogether (*fig. 4.5*). Under these thin wood bases are brick bases and, like the columns, some are in better condition than others. Some appear structurally solid, and others are crumbling (*fig. 4.6*). The columns and bases that need the most monitoring and attention are the two immediately north of the main entrance door. The half columns on the northern and southern ends of the house are in best condition; this may be due to increased ventilation permitted by the gap between the wing wall and the column interior. The Ionic capitals on the top of all of the columns are in good condition. There is some cracking of the paint, but the wood beneath appears to be sound.



figure 4.4: column base in good condition



figure 4.5: round column base missing



figure 4.6: crumbling brick base.



figure 4.7: foundation underneath porch.

The front porch is largely intact, but there is an occasional loose board. The diagonal corner joints at the north- and southeast corners appear particularly troublesome as they have numerous wire cut nails added to prevent curling. The remainder of the porch is attached with machine cut nails. There are also several areas of the porch floor that have missing paint and flaking paint. The floor boards themselves are in good condition. The sub-framing under the porch is in good condition; no rotten or otherwise deteriorated wood was found (*fig. 4.7*). However, there are numerous places where the floor framing has been buttressed by the addition of dry stacked block and, in some cases, wood “piers” underneath the porch (*fig. 4.8*). These piers were obviously deemed necessary due to sagging – the span of these joists between beams is exceedingly long. The use of dry stacked block and brick present problems because it is not permanent nor stable in nature. The use of wood is particularly problematic because by coming in contact or even being so close to the ground it encourages termite infestation.

The second floor balcony, which is suspended from rods anchored in the attic framing,



figure 4.8



figure 4.9



figure 4.10

seems to be sound. The family's conscientiousness in limiting the loads carried by the balcony has probably gone a long way to preserve this part of the house. The floorboards and bannister appear solid. The firmness of the structure points to the conclusion that the rough framing for this structure is in good condition.

The wood balcony handrail is in fair condition. The handrail for the ground level porch has been painted many times, which has caused it to crack. The paint, although thickly applied and covering up some of the details on the balustrades, has no doubt played a role in the protection of this handrail (*fig. 4.9*). At some point in the past, steel channels were applied to reinforce the handrail. These are secure and in good condition.

The door surrounds on the front of the house are in good condition. No soft spots were found when probed with an ice pick around the edges. Paint on these door casing pieces is badly alligatored, although it is still uniformly adhered to the wood. The surrounds are still anchored firmly to the structure on this elevation—they are tight against the masonry and do not lean out at the top like some of the other surrounds. The wood nailers laid within the masonry wall are visible in some areas. There is a worn appearance to them, probably due to UV radiation, but they are still solid and do not show any signs of rot or infestation (*fig. 4.10*).

The porch ceiling is in fair condition. There are several patches that appear to have been made with sheet metal. It is not clear if these patched areas are for holes made in order to make other repairs or if they were put in place to cover holes created by deteriorating wood. Several places on the interior portion of the porch entablature appear to be deteriorating.

The old trim miter line, visible from the paint ghost on the north and south ends of

the house, presents strong evidence that the wing walls were a later addition. This trim line should be left intact for historical purposes when attempting any repairs to the cornice.

North Facade

The north facade of the north wing masonry is also in good condition. There is evidence of slight mortar damage due to rain starting at window sill level. There is also a separation crack that occurs at the left hand side of the jack arch over the window (*fig. 4.11*). This is due to differential settlement at the foundation. The foundation has not been undermined in this location despite moist conditions. There is mold on the lower foot of the wall created by the moist conditions there (*fig. 4.12*).

The cornice trim on the north elevation appears to be in good shape. The large window sills, cut from a single piece of wood, are in sound condition. They have a thick coat of paint that appears to be a relatively recent application. Keeping a maintained coating over these sills throughout the years has helped to preserve these massive window sills in good condition.

The three windows on the north wing are also in good condition. A few portions of the muntins are missing on the eastern-most window. None of the window panes appeared loose or broken at the time of the site visit. The western-most window has what appear to be four thru-bolts, two on each side of the window. The reason for these thru-bolts is not apparent, but they are in good condition.

West Facade and Courtyard

The west facade examined here includes the backside of the I-house section, the courtyard facing sides of the one-story wings, and the west gable ends of the wings.

The masonry on the gabled ends of the wings is in fair shape, but it definitely exhibits the most worn masonry on the house. In the past, repairs have been attempted to replace



figure 4.11



figure 4.12: mold on masonry near the ground.



figure 4.13: patched mortar in gable of south wing.



figure 4.14: Courtyard, sagging trim assembly

the lime mortar that has washed out with both Portland mortar and what looks to be some type of gray epoxy (*fig. 4.13*). On each wing, the central portion of the gables is worn most. The middle portion of the wall shows slight wear almost all of the way down to the ground. The gable and return trim on these gable ends is in good condition and exhibit no visible signs of decay.

The trim on the back of the I-house section appears to be in good condition except for a few holes noticed in the cornice (*fig. 4.14*) These holes allow infiltration of moisture, especially being on the west side, which will accelerate deterioration. Moisture admitted towards the top of the house has the ability to destroy many parts of the structure as it runs down walls through the attic space.

The exposed masonry on the back of the I-house section is in fairly good condition for having such a long exposure to the western sun and wind-driven rain. There are no signs of severe mortar washout, but increased overall wear to both the brick and mortar joints are evident. Masonry under the courtyard porch roof is in like-new condition. From its well-preserved appearance, it seems possible that some sort of roof over the porch area has always been present.

The trim surrounding the horizontal supports of the porch roof appears to be the material in the worst condition in the courtyard area. From surveying the framing in the attic space created by the porch roof, it appears that the structural supports are solid. See figure 4.15 on the right for an example of a sagging trim assembly. There are also areas of rotted wood within this trim.

The porch ceiling is in moderate condition. There are places where it appears attached well and solid and other areas where the ceiling is rotting and coming away from the ceiling

joists. This is especially evident at the porch roof valley on the north side that has apparently suffered from water leaks for extended amounts of time (see *fig. 4.15*). The same water leak that has damaged the porch ceiling in this location has also rotted out a portion of the floor in this area.

The tongue and groove porch floor is in relatively good shape. The sub-framing is sound and shows no signs of deterioration, as is the case with the rest of the house. Most of the deterioration on the porch is on the exposed ends at the porch edge and is worst at the steps, as would be expected. Foot traffic combined with the most exposure to water causes the paint to wear off early, which causes the wood to deteriorate prematurely. The wood trim around the columns that hold the porch roof up are in good condition. As is the case for the columns at the front of the house, the structural member that actually carries the workload was not visible. Since none of the other, visible structural members of the house are in poor condition, it seems reasonable to conclude that these hidden structural members may also be in sound physical shape. The brick bases under these columns also seem structurally sound (*fig. 4.16*).



figure 4.15: Courtyard, sagging trim assembly



figure 4.16: interior northeast corner of back porch where leaks have been reported.

South Facade

The masonry on the south facade exhibits similar wear characteristics as the opposite side. The mortar joints are washed out slightly from the window sill level down. Otherwise, the brick walls are in sound condition. At the bottom of the wall, rain water run-off has caused a course of foundation brick to be exposed. See figure 4.17 on the right for evidence of the eroded foundation.

The wood trim, windows, and window sills all appear to be in sound condition. On the south side of the I-house section, some of the large door surrounds are beginning to lean out from the wall. This is due to the loss of nail holding power as the wood ages and becomes less dense. The bottom appears to be anchored well.

Exterior Paint

All of the trim is painted white, except for the green shutters and screen doors, blue front porch ceiling, and blue balcony and porch floors.

The overall condition of the exterior paint is quite good, save for the spots mentioned above (the porches, front handrails, front door casings, and portions of the handrails and columns), which one would expect to receive the most exposure to the elements. Although the family has been diligent over the years in keeping the house painted, insufficient preparation and too many coats of paint can also contribute to deterioration. There has been water damage from leaky roofs at times, particularly on the back porch. Column bases are often the hardest to keep coated and protected from rot. As the column bases have been replaced by brick, except for the pilasters on either side of the front porch, this is not a grave issue anymore and the family has tried to repair what rot has developed. The first floor front porch is in the most need of paint (*fig. 4.18*). Several coats can be seen flaking off and the family is repairing rotted balusters with wood filler on the northeast corner of the porch (*fig. 4.19*).



figure 4.17: eroding foundation and mold problem due to moisture near the ground.



figure 4.18: peeling paint on porch



figure 4.19: wood filler on railing

ROOFS, CHIMNEYS, AND ATTICS**Roof**

(refer to *roofplan*, p. 39) The shake roof appears to be in generally good condition. There were no active leaks detected in this inspection, but further observation is needed to confirm this. Some repairs have been made in the recent past, such as at the juncture of the roofs of 301A and 303A (toward the northeast corner of the porch). In this valley there was evidence of water leaking for some time: the diagonal joist under this valley is dry but rotted from the inside out and many water stains were seen. The exact source of the leak could not be determined and it is unclear if the leak is still a problem after many repairs.

A horizontal beam supporting the roof (over the stairs on the back porch) under 301A is sagging but could be straightened by temporarily removing the outer trim board and replacing the bent wood girt with a straight one.

There may be a leak in 301A near the window, as evidenced by stains near the window. Wood shingles are installed over roofing paper on all roofs, which will shorten the life of the shingles.

Chimneys

Water leak stains observed on all chimneys. Daylight can be seen through the flashing around the center chimney in Attic 302 and water damage can be seen on the brick which is not surprising. The chimneys also show soot marks from smoke leakage through their mortar. The location of the chimneys on the I-house section of Valley View is at the bottom of the sloped roof, which presents additional potential for water intrusion when water runs right up against the chimney. Flashing here is often not adequate to prevent water intrusion. The six chimneys are not currently in use so their ability to function is untested and it is unknown if they are capped.

Attics

The access point for Attic 301 is unsafe and difficult to get to, discouraging routine inspections. It is located where the roof is close to the ceiling joists, by the back, northwest corner of the upper balcony. There is little headroom at that point and attic nail points protrude dangerously close to one's head through the roof decking.



figure 4.20

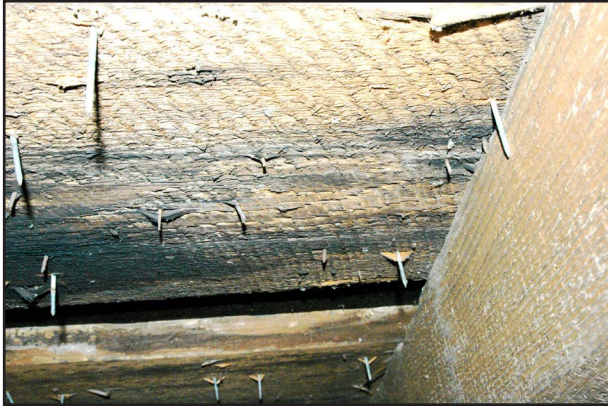


figure 4.21: mold on rafters in attic.

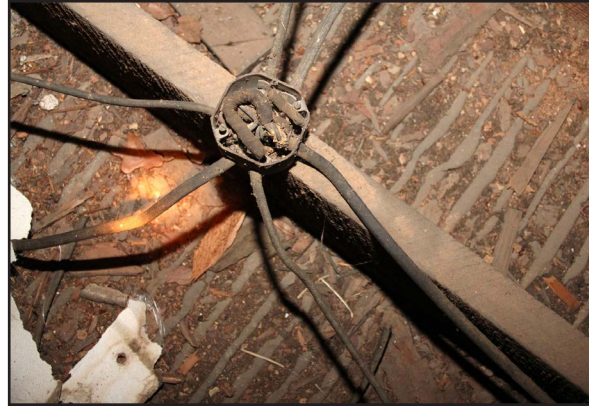


figure 4.22: open junction box, Attic 302.



figure 4.23: wiring repaired with tape, Attic 301A.



figure 4.24: collapsed wythe of brick in Attic 302.

Access to Attics 302 and 303 requires squeezing through the soffit area, limiting entry to thin people and hampering practical, routine inspections and emergency extraction in case of injury. (*see fig. 4.20*).

There is no means of physically entering 302A and 303A because they are only 2' tall, but they can be inspected by looking down through the soffits of 302 and 303.

In Attic 301, the ceiling joists of the house (original) and the ceiling joists of the front porch ceiling (added later) are rarely found to be connected to each other, with the possible exception of the corner joists. The main ridgeline of 301 is sagging. Diagonal and vertical braces, as well as collar beams have been added ad hoc to alleviate this problem, but with limited results. Construction debris and heavy dust in Attic 301 makes thorough inspection impossible.

The east gable wall of 303 was once three wythes thick but is weakened because the innermost wythe is missing. Additionally, it holds up a three wythe wall that was added, extending upward about 5 additional feet. It was not designed for this.

There is no ventilation in the attic, which may present a humidity problem. There appear to be some mold on rafters and decking (*see fig. 4.21*).

Open junction boxes (code violation) are in 303, 302 and 301A. The wiring is a round, black rubber, older type. One frayed section was noted in 302 (*see fig. 4.22*). Attic 301A has a modern wire repaired with black electrical tape (*see fig. 4.23*).

In Attic 302 the innermost wythe of brick of the west gable wall of has collapsed (*see fig. 4.24*). In the east gable walls, parts of the innermost wythe of brick also missing.

INTERIOR

(*refer to floorplans, pp.36-39*) The interior of the Valley View main house is in remarkably good condition, considering its age and the fortunes of war and modern conveniences. Over 160 years there have been some leaky roofs and periods of construction that no doubt put stress on the masonry and wood elements, all contributing to the cracking and staining of the plaster walls and ceilings. Normal wear and tear and the aging of finishes has led to flaking and loss on the grained trim and painted wainscots. The application of incompatible modern finishes has obscured some of the original graining and led to peeling paint in almost every room. Some of the trim, particularly heavy cornices over doors and windows, is leaning away from the walls. The doors have suffered from some abuse and from numerous lock changes. The windows appear to be in very good condition despite some cracked panes. Floorboards are worn in heavily trafficked areas and those adjacent to fireplaces exhibit numerous burn marks and some warping. The brick fireboxes themselves are also in remarkably good shape after perhaps a hundred years of use. Most of the 8" x 8" bricks on the hearths are cracked but serviceable. The addition of water, sewer, gas, and electrical lines has necessitated the cutting of holes in the floors, ceilings, and some trim, but the construction of the building itself has actually prevented more damage—that the walls between most rooms are structural brick and the plaster laid directly over them has made it impossible to easily cut holes for pipes and wires. Although there are a few holes in the historical trim, most of the wires run along the trim or walls. The following is a description of conditions in each room.

Room 050 (Root cellar)

The plaster covering the low inner wall of bricks is crumbling and separating from the brick. (*fig. 4.25*) There are some step cracks in the brick and mortar, brick spalling, and mortar eroded, especially at the entrance. There is evidence of powder post beetle and termite damage—though limited and inactive—on the support beams, door, and door frame. The root cellar is currently filled with discarded items, making it difficult to evaluate completely.

There is a temporary jack holding up a floor joist in the middle of the cellar, indicating a problem with sagging on the floor above.

Room 100 (Hall)

Although in fairly good condition compared to other rooms, there is some chipped and scuffed paint on the trim, especially on the south wall next to staircase, and the decorative wainscots are scratched, revealing the white plaster underneath. There is a piece of trim missing from the panel to the right of the front door (*fig. 4.27*). White paint has been smeared on the wood trim on the ceiling by the “Y”-shaped bracket (*fig. 4.28*). The front door has experienced many lock changes and abuse, particularly the north door bottom right corner.



figure 4.25: plaster deteriorating in root cellar

Room 102 (Formal parlor)

There is peeling paint on the south wall to the right of the door and numerous cracks in the plaster: on the wall above the window on the east wall, on the ceiling in the northwest and northeast corners, and two in the wall above door leading to room 101 (porch). The door leading to the room 100 (hall) has a vertical crack in the upper left panel and what appears to be horseshoe impressions on the middle rail underneath (*fig. 4.29*).

Room 103 (Edith’s parlor)

Faint cracks are prevalent on the ceiling (possibly painted over). There is peeling paint on the north and east walls and above the door leading to room 100 (hall). There is a large hole filled with spackle on the wall just to the left of the fireplace (*fig. 4.30*). There is a crack in the plaster on the wall above the east window, the paint on the trim is cracked and chipped, and there are burn spots on the floorboards in front of the fireplace (*fig. 4.31*). The painted wainscots are quite scratched up in this room, revealing the white plaster underneath.

Room 104 (Master bedroom)

There are major cracks in the plaster on the east wall above the door leading to room 101 (porch), starting halfway up the wall to the left of the door and extending across the wall and running down the wall to the right of the door. There is a section where the plaster has been damaged significantly and a large chunk of plaster is missing (*fig. 4.32*). There is also a



figure 4.26: (unmentioned): scuffed faux painting within panels is a common problem throughout the house. Here the plaster shows beneath the paint in Room 103.



figure 4.27: trim missing, Room 100

figure 4.28: white paint on trim from careless application to ceiling



figure 4.29: horseshoe imprint on interior of door, Room 102



figure 4.31: burn marks on floor by hearth and a hole filled with spackle, Room 103

figure 4.30: filled hole in wall next to mantle, Room 103

Part 4: CONDITIONS ASSESSMENT



figure 4.32: Room 104 plaster cracks



figure 4.33: Room 104, cornice pulling away from the wall



(far left) figure 4.34: Room 104 mantel pulling away from wall.



figure 4.35: Room 104 scuffed and flaking faux painted wainscot.



figure 4.36: Room 105 burn mark on door frame



figure 4.37: Room 106, cracked bricks in fireplace and mantle

crack in the plaster above the fireplace and damage to plaster above the window on the south wall. The door surround leading to the closet is pulling away from the wall, especially evident on the top right side (*fig. 4.33*). The adjacent mantel is also pulling away from wall, especially evident on left side (*fig. 4.34*). The painted wainscots are badly flaking in this room (*fig. 4.35*), and what remains appears to be quite dirty, especially compared to the other rooms. There is peeling wallpaper in the closet.

Room 105 (Rebecca's room)

There are black spots, apparently mildew, on the ceiling in the southwest and northwest corners, a crack in the plaster by the exterior door frame a ceiling crack in the southeast corner, a major plaster crack above the window on the south wall, and a large black mark on the right side of the door frame (possible burn mark from a wall sconce) leading to room 104 (*fig. 4.36*). The fireplace is missing bricks and mortar in several places.

Room 106 (Bath)

There is a crack in the plaster on the northeast corner extending from floor to ceiling (*fig. 4.38*) and running along the ceiling to the south, multiple plaster cracks in the ceiling itself, peeling paint on the east wall and on the door frame leading to room 106A (closet). There are cracked bricks in the fireplace with missing mortar (*fig. 4.37*), as well. The plaster is separated from the door frame leading to the outside and more peeling paint.



*figure 4.38: Room 106,
plaster crack*

Room 108 (Kitchen)

There is a crack where the wall and ceiling meet to the right of door to room 109 (laundry), extending down to the southeast corner. There is another crack on the ceiling in the northeast corner and one on the ceiling above the north window extending to the west wall, where it runs along the corner of the wall and ceiling to the southwest corner. Paint is peeling on the north part of the ceiling. There is a hole in the wood floor in front of the fireplace to the left. To the south of the trap door, the wood floor board has been worn to a groove, revealing the tongue (*fig. 4.39*).



figure 4.39: Room 108, worn floorboard

Room 109 (Laundry)

This room was in the worst shape of any of the rooms. There are dark spots in the middle of the ceiling, peeling paint on every wall (*fig. 4.40*) and the ceiling, a crack in the



figure 4.40: Room 109 peeling paint

plaster wall above the door leading to room 111 (dining room), starting from the left of the door and extending horizontally along the corner of the ceiling and wall, extending the entire length. There is another crack in the plaster above the window on the north wall, three major cracks on the south wall, a crack in the ceiling in the northeast corner (*fig. 4.43*), and a crack in the plaster in the northeast corner, extending to the southeast corner where the wall and ceiling meet (*fig. 4.42*).

Room 110 (Storage)

There are cracks in the ceiling in the southeast corner, a crack under the window, a crack in the southeast corner running from the floor to the ceiling and running horizontally on an angle between the wall and the ceiling to the northeast corner.

Room 111 (Dining room)

There are brown spots on the ceiling in the northwest and northeast corners indicative of water damage, a plaster crack on the wall above the door leading to room 101 (front porch), peeling paint on the ceiling, two cracks on the wall above the door leading to room 107 (back porch), and a crack on the wall above the door leading to room 109 (laundry). The sill of the north window is worn down to the bare wood and slightly warped, evidence of sun and water damage (*fig. 4.44*). There is warping of the floor boards adjacent to the fireplace (*fig. 4.41*).



figure 4.41: Room 111

Part 4: CONDITIONS ASSESSMENT



figure 4.42: Room 109, plaster cracks



figure 4.43: Room 111



figure 4.44: Room 111

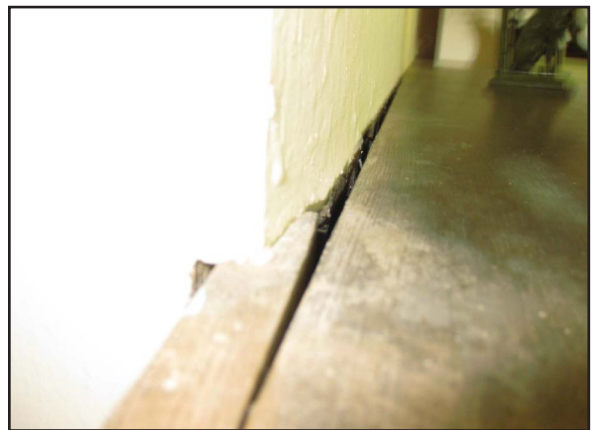


figure 4.45: Room 202



figure 4.46: Room 203



figure 4.47: Room 203

Room 202 (Yankee bedroom)

There is evidence of significant past water damage in this room. There is a crack on the ceiling with a brown spot in front of the east window, peeled paint above the door, on the south wall, and above the fireplace, cracks on the southwest and northwest portion of ceiling, a brown mildew spot in the middle of the ceiling, and handprints and a bucket print on the floor behind door. The mantel is pulling away from the wall in this room (*fig. 4.45*) and some plaster has fallen off the fireplace bricks facing the room. The wall in the closet that features the Civil War graffiti has been admirably left untouched and therefore is quite dirty and streaked.

Room 203 (Girl's Bedroom)

This room also shows previous water damage, particularly on the ceiling around the chimney where the plaster is discolored, splitting and bulging (*fig. 4.46*). There are also cracks in the wall above the door, the east window, the south window and multiple cracks on the ceiling. The door to this room has suffered damage, as well. The upper east panel has a vertical crack. The top trim piece is missing from this panel on the inside; all the trim pieces for this panel are missing on the outside (*fig. 4.47*).

In areas not mentioned, there is no evidence of problems.

SYSTEMS

The function of the small unit heaters and air conditioners is incidental and does not merit examination or treatment in this report. These units are small, do not affect the structure appreciably, and are inexpensive. The electrical and plumbing systems, however, deserve to be examined.

The electrical system is made up of an assortment of conductor types, junction boxes, switches, and duplex outlets (*fig. 4.48*). Overall, the system was installed and updated piecemeal over the years as indicated by the inconsistent use of conductors and electrical boxes.

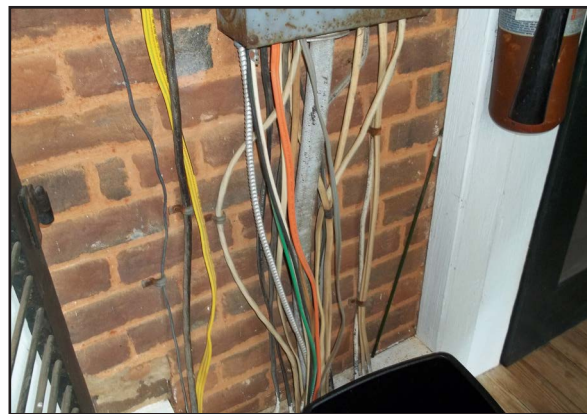


figure 4.48

Most of the conductors are non-metallic, commonly called Romex. They are old and brittle. In both the crawlspaces and attic, many of the junction boxes are uncovered (*fig. 4.49 and figure 4.22, p.98*). Despite these issues, there are no detectable problems with the electrical systems. All circuits appeared to work and there were no tripped breakers in the breaker panel, which would indicate a short circuit.



figure 4.49

There are no noticeable problems with the plumbing system. Water pressure seemed average, all faucets tested worked, and there were no drainage problems noticed that would indicate failed piping or faulty septic tank operation. Condensation from the air conditioner window units appears to be directed away from the building in a positive manner. This prevents moisture from running back inside the house from the internal drain pan of the air conditioner.



figure 4.50: electrical wires running around the exterior molding of the back porch.

ENDNOTES

- 1 Mack and Speweik, 1998.

PART V:

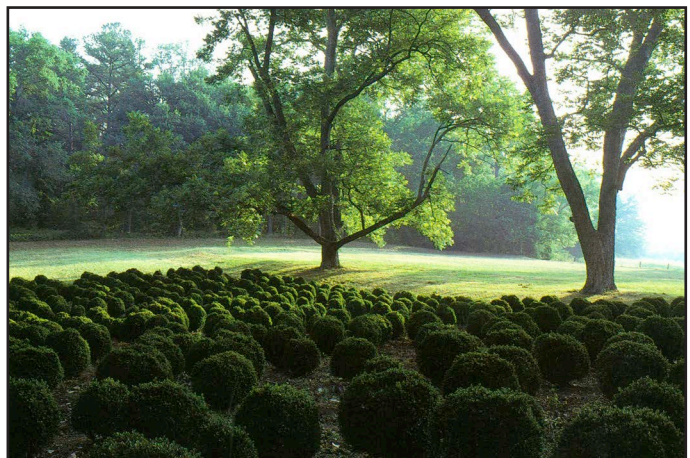
Recommendations and Priorities



POTENTIAL FUTURE DEVELOPMENT AND USES

Valley View Farm, comprising about 275 acres of land and a historic home site, presents a wonderful opportunity for adapted use that can benefit both the Nortons and the general public. The recommendations proposed here focus on options that would allow the Nortons to retain sole ownership of the property while producing income. Generated income would financially assist with future endeavors to preserve and maintain Valley View. With these two factors in mind, these recommendations for future uses include special events facility, bed and breakfast, environmental/recreational opportunities, and educational partnerships. These options are not mutually exclusive and can be implemented in overlapping ways.

A bed and breakfast could be a viable option for Valley View because its peaceful location, picturesque grounds, and captivating historic integrity would be attractive to those seeking a relaxing and educational experience near metropolitan Atlanta. The Nortons would have to determine which parts of the Valley View home they would like to have open to guests, and which areas would be off-limits. We recommend keeping the upper floors of the house off-limits to guests unless a Valley View family member accompanies them. To signal that the upstairs floor is off-limits, a rope should be strung between two stanchions at the stairwell entry. Smaller valuables and collectibles should then be moved upstairs or out of the home to prevent them from being stolen or broken by guests.



*figure 5.1: boxwood “nursery” on the north side of the house
(undated photo from the Norton’s collection).*

To ensure that Valley View meets the zoning requirements to operate as a bed and break-

Part 5: RECOMMENDATIONS & MAINTENANCE

fast, Bartow County planning and zoning department (www.bartowga.org) should be consulted.

Rooms 104, 105, and 106 are the most suitable options for guest rooms because they currently function as sleeping quarters and a bathroom. These three rooms could be presented as a large suite that would accommodate a single person, couple, or small family. Rooms 104 and 105 are large enough to accommodate up to two beds each if the Nortons are willing to rearrange and add furniture. Room 109 can be accessible to guests for their laundry needs, and room 111 can be opened to guests for daily meals. To preserve the historic integrity of the home and limit costs, we do not recommend repurposing any other rooms in Valley View as sleeping and bathing areas for guests.

Some updates to the rooms and the property will probably be needed to comply with the Americans With Disabilities Act (ADA). To help businesses comply with ADA, Congress has established an assistance program to answer questions. The toll-free ADA Information Line can be accessed at 1-800-514-0301. In an effort to offset costs for small businesses, the size and resources of the business are taken into consideration when a property is evaluated for ADA compliance. Businesses are expected to make updates that are easily accomplished without much difficulty or expense. Common compliance updates include widening parking spaces to allow space for wheelchairs, widening doorways and aisles, and creating ramp access where there are steps or stairs. A parking space needs to be at least eight feet wide to accommodate a wheelchair and should be clearly labeled as an accessible parking spot. Accessible parking spaces should be located on level ground closer to accessible entrances than other parking spaces. When a ramp is added to provide an access to entrances, the slope of the ramp should be as shallow as possible, but not more than 1:12. Handrails and edge protection should be installed on the ramp to safeguard against accidents. Doorways must be at least 36" wide to accommodate wheelchairs, and aisles must be at least 48" wide. Accessible sleeping rooms must have a 36" width maneuvering space along both sides of a bed. If two beds are in the room, then a 36" width maneuvering space only needs to be provided between the two beds. There should be grab bars behind and on the wall nearest to the toilet, and the toilet seat should be between 17" and 19" high. A 30" wide by 48" deep clear space in front of the toilet is needed to allow space for a wheelchair. To assist with compliance costs, Section 44 of the IRS code allows a tax credit for small businesses, and Section 190 of the IRS code allows a tax deduction for all businesses.

If Valley View operates as a bed and breakfast, it will be exempt from ADA compliance only if there are no more than five rooms for rent and the owner lives on the property. Valley View is classified as a historic structure by ADA guidelines due to its National Register status.

Historic structures are given a less stringent set of compliance rules in an effort to limit any damage to the historic integrity of the property. There are compliance rules beyond those mentioned in this Historic Structure Report. To view a guide to the ADA for small businesses, visit www.ada.gov/smbustxt.htm. To view the ADA guidelines in their entirety, visit www.access-board.gov/ada.

The target audience for a bed and breakfast at Valley View includes Civil War history buffs and re-enactors, vacationers seeking a relaxing experience in a rural area that is still relatively close to attractions in the city of Atlanta, and those interested in fishing, kayaking, canoeing, or equestrian activities. Red Top Mountain State Park and the Etowah Indian Mounds are two close attractions that would encourage guests to choose Valley View. A stay at the Valley View bed and breakfast could include a guided tour of the house and grounds, access to the Etowah River, horse-riding lessons and a home-cooked meal served in the dining room. By reaching out to the Cartersville-Bartow County, Georgia, Convention and Visitors Bureau (www.notatlanta.org), Valley View could gain more public exposure to reach their target patrons. Advertising on vacation rental property websites like *airbnb.com* and *vrbo.com* will expand Valley View's potential audience. The tourism division of the Georgia Department of Economic Development could be another helpful resource for raising awareness of Valley View (www.georgia.org/GeorgiaIndustries/Tourism/pages/default.aspx).

To appeal to audiences looking for a taste of the outdoors, another option is to install rustic campsites by the riverfront. Vacationers can camp, fish, canoe, and kayak while enjoying the environment and the historic property. Valley View could partner with the Coosa River Basin Initiative (www.coosa.org), a grassroots community dedicated to the conservation of the Coosa River Basin, which includes the Etowah River. The Coosa River Basin Initiative has planned special events to support the Etowah Blue Trail project, an initiative launched to create public access points to the Etowah River. Such a partnership could enhance heritage tourism opportunities for both Valley View and the Coosa River Basin Initiative. Statewide Boy Scouts, Girl Scouts, and Cub Scouts groups are potential audiences that would be keen to participate in such an opportunity.

Operating as a special events facility is another commercial option available to Valley View. These special events may consist of weddings, family reunions, or historical re-enactments. Such events often require bathrooms and even a kitchen. To accommodate this, the best option at Valley View could be to construct bathroom and kitchen outbuildings that comply with ADA standards. Although there is a considerable cost involved in new construction, there could ultimately be a revenue stream and return on investment. Designing them to look like the historic outbuildings shown in early photographs of Valley View could also enhance the

atmosphere. Before facilitating special events, it is essential to determine if the water supply at Valley View can sustain large groups. By determining the amount of available water, a maximum number of guests allowable for special events can be established. The electrical system would also have to be upgraded and possibly expanded to accommodate other structures.

Another option available to Valley View is to open for private tours. This may be accomplished by partnering with Study Abroad programs, offering tours through companies that plan excursions for vacationers, and by working with local companies on a referral basis. For example, Valley View may wish to develop a partnership with the Booth Museum or the Atlanta History Center.

Another potential, but risky, source of revenue could be gained by listing Valley View as a film location site. Georgia offers competitive tax incentives to entice the film industry to shoot movies in the state. Owners that are interested in listing their property as a potential film location can visit the Georgia Film Bureau at www.georgia.org/GeorgiaIndustries/Entertainment/FilmTV/Pages/ListYourProperty.aspx. This website contains a link for property owners to speak with a representative at the Georgia Film Bureau about the financial incentives and potential negative consequences of listing a property. Extreme care must be taken to ensure that film crews do not damage or alter the property during a film shoot to suit their own needs.

By entering into educational partnerships with universities and local schools and organizations, Valley View can tackle the challenge of providing upkeep and maintaining the property at a manageable cost. One such solution is to partner with local public schools and their chapters of the Future Farmers of America. The goal of this organization is to help prepare students for work in the agricultural sector by providing them with proper training. As such, they need spaces where they can actually work on crops and with livestock. By working with these chapters, a portion of the farmland at Valley View could be cared for at little expense. Growing additional vegetables, tended to by the chapters, and selling the produce at market could potentially create revenue. In addition to partnering with Future Farmers of America or other horticulture groups, Valley View could benefit from creating a partnership with local college-level historic preservation and public history programs. Metro Atlanta universities like Kennesaw State University, located about 20 miles southeast of Valley View, could supply interns every season that work to preserve and maintain the property. There is also an educational program called *Teaching with Historic Places* that is supported by the National Register of Historic Places and the National Park Service. This program promotes educational field trips and provides guidelines for teachers to build their own class plans. For information on *Teaching with Historic Places*, visit www.nps.gov/nr/twhp.

Another potential revenue source that could have the added benefit of strengthening the community bond between Valley View and Cartersville is to host an annual corn maze and pumpkin patch in the fall and operate as a Christmas tree farm in the winter. Such an endeavor would take some time to initiate, but holiday festivals and activities are very popular and could potentially generate a sizeable income. Careful planning would need to be done beforehand to ensure there is ample space for parking and for planting.

There are several recommendations for increasing safety and security at Valley View. Installing a chain or gate that spans the driveway would deter trespassers. Signs could be installed that read “Trespassers will be prosecuted” or “No Trespassing” in addition to the “Beware of Dogs” signs already in place. Motion lights could be installed around the perimeter and interior lights inside the home could be set on a timer to create the impression that someone is always present. The use of candles by guests should be prohibited inside the house, and smoke detectors should be installed and routinely checked to ensure that they are properly working. A fire exit plan should be drafted so that occupants are aware of the quickest and safest exit routes in the event of an emergency.

Because it is listed on the National Register of Historic Places, Valley View should benefit from the programs and tax incentives offered to such properties, particularly if commercial ventures are considered. One option to explore is donating a façade easement to a nonprofit organization such as the Georgia Trust for Historic Preservation. The donation would ensure preservation of the facades in perpetuity. In compliance with the terms of the easement, the donor agrees to maintain the property and obtain permission for any exterior alterations. In return for the charitable donation, the donor receives income and tax benefits. For more information on façade easements through the Georgia Trust, visit www.georgiatrust.org/what/easements.php.

Financial benefits are also available to owners of a historic property who carry out rehabilitation work. To receive financial benefits for rehabilitation work, it must adhere to the Secretary of the Interior’s Standards. To get more information, visit [<http://georgiashpo.org/incen-tives/tax>]. Listed below are the three types of tax incentive programs offered by the Georgia Historic Preservation Division office.

Federal Rehabilitation Investment Tax Credit (RITC)

This is a federal income tax credit equal to 20 percent of rehabilitation expenses. This is available only for income-producing properties. The application is first reviewed by the Historic Preservation Division (HPD), then forwarded to the National Park Service for final decision. This benefit is available nationwide.

State Preferential Property Tax Assessment for Rehabilitated Historic Property

This freezes the county property tax assessment for eight years. This is available for personal residences as well as income-producing properties. The owner must increase the fair market value of the building by 50–100 percent, depending on its new use.

State Income Tax Credit for Rehabilitated Historic Property

This is a state income tax credit of 25 percent of rehabilitation expenses. The credit is capped at \$100,000 for personal residences and \$300,000 for income-producing properties.

When considering these recommendations for future use, the potential for damage to the historic integrity of Valley View should be weighed. Limiting special events to outside the main house would keep foot traffic out of the house while still allowing guests to enjoy the landscape. If Valley View operated as a bed and breakfast, keeping the number of guest accommodations fewer than five bedrooms would limit the amount of money and effort that would need to be spent updating the property to meet ADA requirements. There is still considerable time and effort involved to adapt to these new uses, particularly in marketing to the public. The most positive outcome would be to see Valley View retain its historic integrity while being enjoyed by the public and creating revenue to ensure the future preservation of the site.

RECOMMENDATIONS FOR REPAIR

Exterior

The Secretary of the Interior's Standards for the Treatment of Historic Properties call for respecting the significance of original materials and features, repairing and retaining them wherever possible and, when necessary, replacing them in kind.¹ In *Preservation Brief 47*, preservation is defined as “the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.”² It is clear that one of the main goals in repair of Valley View should be to retain as much of the historically significant materials as possible.

The exterior of a building is instrumental in keeping moisture where it belongs—outside. The exterior elements of Valley View consist of the roof, exterior walls, windows, and associated trim. Repairing and then maintaining these elements are of utmost importance for a structure to retain its long term integrity.

The masonry construction at Valley View is one of the most important features of the structure. The running bond on the main house and its overall condition would have to be classified as “good.” In re-pointing these walls, the Secretary of the Interior’s standards should be followed.³ National Park Service *Preservation Briefs 1* and *6* provide important information on the conservation of masonry walls (*see also the Appendices for the Secretary’s Guidelines for Rehabilitation or Historic Masonry*).⁴

Generally, cleaning of the masonry wall should be avoided. Even gentle detergents will remove the historic penciling and tell-tale brown specks of the oldest, possibly original, mortar. Under no circumstances should abrasive cleaning methods be used, as this will permanently damage and disfigure the brick surface. The usual alternative to abrasive cleaning is chemical cleaning. However, the use of acidic cleaners has the potential to attack mortar, while strong alkali chemicals have the potential to cause staining in certain types of brick (Gale). Because the brick at Valley View is not heavily soiled, and cleaning can result in irreversible damage to the substrate, in this report cleaning the masonry is not recommended.

In re-pointing the brick, special care should be taken to match the existing color, strength, tooling profile, and texture of the mortar. Under no circumstances should Portland cement-based mortar be used. Instead, a lime-based mortar, as originally constructed, should be used. Re-pointing should be kept at a minimum; only replace loose mortar, which was not

noticed during the site visits, or missing mortar. There are several locations noted on the conditions assessment where the mortar had been washed out of the joints.

The New York Historic Landmarks façade manual recommends meeting three criteria when re-pointing masonry:⁵

- Re-establish continuity of the wall in order to eliminate all voids that would allow water intrusion.
- Mortar should be chosen and applied so that it will fail before the masonry units fail.
- Appearance of the wall should resemble the original appearance as closely as possible.

Although re-pointing is necessary to preserve a building, insensitive repair work can permanently damage buildings that were in good condition for over a hundred years. Damaging the masonry units during careless removal of existing mortar or re-pointing with inappropriate mortar can physically harm the building. Often, repairing inappropriate re-pointing is impossible. The best way to avoid inappropriate re-pointing is to hire professionals that specialize in this line of work.

Overall, the wood trim on the house is in good condition. There were no cases of the two main decay mechanisms of wood being visible: fungi and infestation. It was noted in the Exterior Conditions section that there appears to be a hole in the cornice trim on the back of the main house. This hole should be filled or it could allow moisture directly into the building causing damage to anything in its path. Additionally, the trim itself is left open to decay.

It is desirable to retain as much of the historic trim as possible. Trim pieces that are rotten will have to be replaced, but there are options for treating partially rotten wood. The rotten wood should be cut out and replaced with an epoxy-based wood filler.⁶ Epoxies are filler materials made from resins or other plastic materials which can be used to fill gaps in original materials. Epoxies that can be sanded, planed, or carved to match the profile of the original material should be used.⁷ It should be noted that consolidants and epoxies should not be used when damage is severe, such as when damage occurs at the ends, or when normal stresses cannot be carried by the wood piece. Similar to re-pointing masonry, treatment with epoxy is irreversible, so it should be used very discriminately by someone skilled in its application.

A number of the door surrounds on the exterior (and interior) are pulling away from the wall surface towards the top. The graduated size and overhang of the individual trim pieces that make up the door surrounds exerts a sizeable force, rotating the trim assembly

away from the wall. While the nailers that the door surrounds are attached to are generally in good condition, they have probably deteriorated enough to reduce their nail holding power. In returning these door surrounds to their original position, it will be necessary to replace or reinforce these nailers. For matters of practicality, this will entail the disassembly and reassembly of the door surround trim. With this fact in mind, it is not advisable to perform repair work at this time. The historic door assembly should stay intact and undisturbed. However, the movement of these surrounds should be monitored and if it worsens, the nailers will need to be replaced and the door surrounds re-installed with screws in lieu of nails.

Several of the Ionic capital columns on the east façade of the house were noted as being bowed out of plane in the Conditions section. Since these columns are the only support for the porch ceiling and roof, they should be a priority in both maintenance and repair. It is highly recommended that a structural engineer evaluate the integrity of the columns and porch ceiling structure. Reference points and baselines should be established to discern changes in the structure such as columns showing increased bowing or porch ceiling movement both horizontally and vertically. Each column and several points along the porch entablature should be monitored.

The windows on many historic buildings are an important aspect of the architectural character of those buildings.⁸ The condition of the windows in the Valley View main house is exceptional. With the exception of the occasional cracked window pane and broken muntin, the window sashes do not require major repair for effective preservation. The least modification to an existing window often yields the greatest return in meeting a project's goals.⁹

Muntins are used to hold the individual panes of glass with the assistance of glazing putty. The glazing putty is responsible for holding the glass against the muntin and is installed on the exterior face of the window. In addition to holding the glass pane in, the glazing putty seals against moisture penetration between the muntin and glass pane. It is important to maintain this glazing on a periodic basis; it is a temporary material and is designed to be replaced. Broken or missing muntins can be replaced with wood of a similar profile and epoxied into place. The usual problems relating to deteriorated wood and peeling paint were not encountered, thus making window repair a fairly easy, yet very important part of preservation at Valley View. Should replacement panes be necessary, similar historical “wavy” glass should be used. These can usually be found at salvage yards or through repairmen who work on historic houses.

Paint

In general, the exterior paint appears to be in good condition on the shutters, screen doors, exterior doors, and trim. Where peeling has occurred on the pillar bases, loose paint

should be scraped off, raw wood primed, gaps caulked, and the area spot finished. It appears that there are already numerous coats of paint on the exterior and it is not recommended to add more coats unless absolutely necessary. Too many coats of paint (beyond 1/16" or 16-30 layers) may cause cracking and peeling. "This results because excessively thick paint is less able to withstand the shrinkage or pull of an additional coat as it dries and is also less able to tolerate thermal stresses. Thick paint invariably fails at the weakest point of adhesion—the oldest layers next to the wood. Cracking and peeling follow."¹⁰ The alligatorated paint on the door surrounds should be left alone until exposure of raw wood necessitates a good scraping, priming, and painting.

The front porch floor and balusters, however, are already showing lots of raw wood and do need to be scraped of all loose paint, washed with low pressure water and detergent, dried, primed, and painted. The wood-filler repaired areas should be sanded to as closely approximate the shape of the extant wood as possible, primed, and painted. Future repairs should be made with appropriate epoxy for durability and workability, as mentioned above.

The damage that pressure washing can do to an historic house has been amply recorded¹¹ and should be avoided at all cost. The historic penciling could easily be erased by pressure washing. Likewise, spray painting is inappropriate for a historic brick house and can easily deposit paint where it is difficult to remove. Moreover, stapling plastic into exterior wood can leave holes that allow moisture to penetrate; and taping can leave hard-to-remove adhesive on brick and wood. Although our investigations have benefitted from the remains of old paint on the brick, there is no excuse for any further paint to end up there where it is impossible to remove. A professional painter should have absolutely no trouble keeping paint off of the brick, without taping, while brush painting the trim and porches.

Roofs, Chimneys, and Attics

Roof

(*refer to roofplan on p.38*) The present wood shake roof was installed in 2003. The underlayment of impermeable felt paper restricts air flow and natural drying of the wood shingles above. The roof should be inspected regularly for evidence of moisture retention and deterioration of the wood shingles. When the roof is next replaced it should be done properly (gaps in the sheathing allow air flow and natural drying of wood shingles).

However, there are photographs indicating a roof of sheet metal sheltered this house for some time during the nineteenth and twentieth centuries. Historic research should be conducted to determine what type of roof would be the most historically accurate and this roofing material should be considered when it is time for a new roof. After all, a historically accurate

metal roof would provide better protection than the present wood shingles.

Gutters should be considered if their absence is causing additional rainwater to come in contact with the house walls. They would help protect the masonry of the house, the wing roofs under the eaves of the I-house section, and the foundation (from splashback). However, gutters may also trap moisture against the fascia boards if not installed properly.

Areas where there is flashing such as around the chimneys and against the west wall of the house inside Attic 301A should be checked regularly for leaking.

Chimneys

Install crickets, if necessary, on both chimneys in 301 to divert water because normal flashing is often inadequate when chimneys have roofs sloping towards them. Carefully inspect for current water leakage around chimneys because water streaks may indicate a present leakage problem. Cap the chimneys, if they are not presently capped. *The fireplaces in this house should **not** be used.* It is far too risky in a historic building of this significance.

Attics

Note: It is strongly advised to wear a hard hat while in the attics to protect from nail points protruding downward through the roof decking. (fig. 5.2).

Whenever work is done, in all attics, preserve as much as possible of the character-defining historic features, evidences of era long gone: wood peg and mortise and tenon joinery, hand hewn beams, roof decking, and hand hewn cuts. Ghost marks and the bricked-in joist pockets should also be preserved as clues to the house's original appearance. Especially important is the perfectly preserved pencilling in 301A (*see fig. 5.3*).

301: Facilitate repair and regular inspections: Use a piece of plywood to cover the nail points in the roof decking above the access door. An alternative solution is to relocate the access door to where there is more headroom. Install lighting



figure 5.2: decking, sheathing and protruding nails in attic



figure 5.3: pencilling on mortar in Attic 301A



figure 5.4



figure 5.5: shims sticking up from joists in attic.

(perhaps battery operated since running electrical wires up here may present difficulties) and partial decking to facilitate inspections, inspections and movement without risk of stepping through the ceiling.

The sagging roof and weak connections between the porch joists and the wall plate might require professional evaluation. Consult a building inspector.

There is no ventilation in any of the attics, with the exception of an open interior wall cavity that allows moist cellar air to reach the attic. Consult a building inspector to determine proper ventilation needs to prevent mold growth and overheating. If ventilation is needed, consult an architectural historian to determine a historically sensitive way to install it.

302 and 303: Install lighting and removable decking strips to facilitate movement without risk of stepping through the ceiling.

Consult a building inspector to evaluate the strength of east gable wall of 303. It has the innermost wythe missing, yet supports 5'–10' of the three wythe thick wing wall added above it. Repair as advised by inspector (*see fig. 5.4*). The fallen brick of the west gable wall in Attic 302 should be repaired and the hornet nest removed.

Cut off the shims in the joist cuts because they present a tripping hazard (*see fig. 5.5*). The cuts may present no threat to the building but should be monitored or clad with bridging material.

Create attic access holes via ceilings of rooms with few defining features. The walk-through closet of Room 106 for Attic 302 and Room 110 for access to Attic 303 are appropriate.

301A: Monitor the possible leak at juncture of 301A and 303A, if problem persists, locate and repair. The water may be running down from much higher up so a thorough inspection is advised before repairs are made.

Interior*Plaster*

Although there is extensive cracking in the plaster walls and ceilings at Valley View, most of the cracks are where one would expect them to be, above the doors and windows and along the corners where wood framing and masonry walls meet, shift, and expand and contract over time. Roof leaks around chimneys and eaves have also contributed to stress on the plaster and staining in places. Remodeling has no doubt increased the pressure. One false step between the joists in the attics can also crack ceiling plaster underneath. Since there is no evidence of structural problems with the load-bearing masonry,¹² repairing the plaster should be fairly straightforward, using approved methods. A professional plasterer should be engaged who is willing to analyze the makeup of the plaster and repair with similar materials, likely lime plaster in this case.¹³ All loose plaster should be removed and the void built up in stages, with a smooth fine finish coat on top. Then it must be allowed to dry completely before priming and repainting. Water damage should be evaluated and any loose or powdered plaster scraped off and repaired before priming and painting. Assuming all water sources have been eliminated, mildew should be washed off with a weak bleach solution and the plaster allowed to dry thoroughly before priming and painting.

Wood

The entablature over the doors and windows that is leaning away from the walls should be reattached by a professional who can accomplish this without damaging the historic wood grained finish. Similarly, the mantel and trim that has pulled away from the wall in rooms 104 and 202 should be reattached without damaging the historic wood. Several doors, though damaged, demonstrate the history of the house. While the burn marks and gouges in the floors contribute to the history of the house, the warped floorboards in room 111 may constitute a tripping hazard. The family is currently covering them with a rug, which may serve for the time being. Should there be a need to replace them, old heart pine can be obtained from salvage yards and shaped to match the current floorboards. The windowsill in room 111 needs to be cleaned and treated with linseed oil to keep it from deteriorating further.¹⁴ This sill is a good candidate for restoration of the graining, should that be desired.

Wall/ceiling paint

Dealing with the peeling wall and ceiling paint is a much more difficult problem and may depend on the future use decided by the family. Should the family choose rehabilitation for an alternate and public use, they may want to repaint the walls and ceilings that are cur-

rently peeling and stained. In that case, after the plaster has been repaired, the peeling paint should be hand scraped, the walls cleaned, sanded, and primed, and new water-based paint applied.¹⁵ Under no circumstances should spray painting be allowed inside the house. Should the family choose to preserve the house in a state nearest to its time of construction, all of the twentieth century paint could be removed professionally by hand to reveal the historic white-wash underneath. In either case, the advice of a professional conservator should be solicited and more paint samples taken.

Historic trim graining and ornamental painting

As one of the character-defining features of Valley View, the conservation of the graining and marbling is of utmost importance. The grained trim of one room has already likely been lost to stripping and three more to painting over, although recovery of the historic grained surface may be possible.¹⁶ The remaining rooms should be left intact and protected from abrasion or further damage due to changes in hardware.

The painted wainscots, likewise, should be protected from further flaking and abrasion. Furniture that could rub against them should be removed to another location. The penciled work in the master bedroom appears to need cleaning; however, the services of a professional consultant should be engaged before any actions are taken. The possibility of coating the painted wainscots with a clear protective finish, such as Aquazol, as has been done at Drayton Hall in Charleston, South Carolina, could be explored (www.draytonhall.org/preservation/main_house/paint_conserve.html) with great caution. The black mantels could also reveal more evidence of marbling under the hand of a professional conservator.

Mechanical & Electrical Systems

Electrical

Recommendations for the preservation of interior finishes and exterior elements have been discussed. All of the issues that were discussed are important, but the most important issue that needs to be addressed is having the electrical system inspected by a professional and brought up to date as necessary. Electrical failures can be sudden and catastrophic, rendering all other preservation efforts moot. Both the attic and crawlspace contain electrical boxes that are mostly uncovered. This puts exposed wires in close proximity to dusty, resinous wood. A connection that has worked loose may provide an ignition source.

Many of the old conductors have brittle insulation, which means that they cannot perform their function as originally intended. All of the older wiring should be replaced to

reduce the risk of electrical fire. It should also be investigated to see if the electrical wiring can be run inside some of the plaster walls. There are techniques available to professionals that would allow a less intrusive electrical system that would be both more visually appealing and safe—wires are easily nicked when exposed and running along the wall. However, careful thought must be given to disturbing the historic trim and finishes.

It is beyond the scope of this report to present a detailed outline on how to update the electrical system safely. A professional electrician with experience in sensitively retrofitting historic homes should be consulted. As mentioned above, this should be a top priority in performing repairs.

In addition to rectifying the electrical system that is already installed, serious thought should be given to fire safety systems. For a relatively small cost, installing a monitored fire alarm and smoke detection system would assist in early detection and assistance. More fire extinguishers located throughout the house also provide a measure of safety that would prevent a small fire from spreading out of control. The cost to benefit ratio for both a monitored fire detection system and fire extinguishers should encourage any owner to invest quickly in these fire prevention technologies. Again, the placement of wires and monitoring devices should be carefully considered before any holes are drilled through historic doors, trim, or plaster.

Plumbing

Plumbing systems in houses are generally simpler and their maintenance less worrisome than electrical systems. There are no repair recommendations at this time, but an inspection of all above ground pipes for proper insulation would be prudent. This could prevent an inadequately insulated pipe from bursting during cold weather. Since the house may remain unoccupied and unheated during the winter, temperatures in the crawl space and attic may reach the freezing point sooner than anticipated. It may be necessary to keep the system turned off and drained (including p-traps) to prevent cracked drain and supply pipes from occurring inside the living spaces.

Recommended Training

Should the family want to continue to take on some of the maintenance tasks of Valley View, there are sometimes opportunities for training in appropriate historical techniques. Although many aspects of caring for Valley View require specialized knowledge, such as electricity, plumbing, structural engineering, and roofing, others could be learned or refined. Plastering, re-pointing brick, restoring windows and trim, painting, and gardening are all

possibilities and classes are sometimes offered, usually in the spring. The Historic Preservation Division (<http://georgiashpo.org>), the Georgia Trust (www.georgiatruster.org) or Vernacular Georgia (<http://vernaculargeorgia.org>) are good resources for such events. An event that does offer some hands-on training is the Decatur Old House Fair, which will be held February 18, 2012 (<http://decaturoldhousefair.com>). These events may also put the family in touch with others who are also caring for historic houses. Even if the family decides to hire professionals for these tasks, it is always a good idea to know more about the subject to facilitate communication with the contractor and guard against fraud and incompetence.

MAINTENANCE PLAN LIST

UTMOST PRIORITY (do this first)

- Update electrical system inside house and remove unused wires. Hide wiring where possible (hire a local contractor/professional with experience on historic houses)
- Engage a structural engineer to evaluate column and porch roof conditions on east façade.
- Scrape and repaint front porch, porch rails and balusters to cover exposed wood (hire a local contractor/professional with experience on historic houses)

OTHER REPAIR:

- Have front porch columns and roof above inspected by a structural engineer. Monitor closely, movement in the house or of the roof may be reflected in these columns and any deterioration of the columns themselves should be prevented.
- Missing and fallen bricks in the attics over either wing need to be inspected by a professional and most likely repaired.
- Replace broken window panes and muntins
- Repair hole in fascia on west façade of I-house section
- Address moisture problem at foundation on north, south and courtyard sides of the house—cut back vegetation and perhaps add gutters.

- Repair flashing around chimney on east end of south wing
- Repair plaster and peeling paint on interior walls, if desired (excluding painted wainscots)
- Clean and oil window sill in room 111 (dining room)

REGULAR MAINTENANCE:

- Weekly or as needed
- Sweep porches, front walk, and courtyard
- Gardening: upkeep of box gardens, shaping and trimming hedges, cutting sunholes
- Mow and rake yard as needed

Monthly/Quarterly

- Inspect exterior of building to note, monitor, and repair maintenance issues
- Monitor any cracks in the plaster on the interior, water marks, and other possible issues
- Walk through building to check for other interior repairs needed
- Gently clean porches, windows, shutters and other exterior wooden surfaces with water to keep the dirt buildup at bay

Annually/Periodic Inspections

- Monitor leaning door surrounds on exterior and interior, if the condition worsens, repair will be needed (*see p.135*)
- Once or twice a year check the roof for missing/loose shingles and inspect the chimneys for signs of deterioration, mortar loss, animal infestation.
- Re-point mortar, particularly on outbuildings which show more mortar loss and deterioration.
- Walk *through* building just after a good rain to check for new signs of moisture, *including attics*
- Walk *around* building *during* a heavy downpour to see where rain is hitting the ground/house and make sure it is being properly diverted away

from the building. If the slope of the earth is not sufficiently downhill away from the masonry foundation, some regrading and possibly the addition of pea gravel where runoff hits the ground may need to take place to divert runoff. Consider gutters.

Site

- Continue to root cuttings of boxwood for future generations.
- Fertilize pecan trees, early spring (www.ehow.com/way_5285826_amp-do-fertilize-pecan-trees.html, further information may also be found through the University of Georgia's College of Agricultural and Environmental Sciences: www.caes.uga.edu/commodities/fruits/pecan)

As-Needed

- Replace roof (every 15-20 years, depending on roof durability)—*see specific recommendations regarding roof replacement, p.120.*
- Repaint exterior woodwork—A good paint job should last 10-15 years with spot painting of sills/porch/railings

Continue to keep a maintenance log including who repaired, what, when, how, and cost

FURTHER RESEARCH

➤ There are many more avenues for research at Valley View which could shed more light on the house itself, its construction, the interior woodwork and its styling, and the finishes. Research on the farm, its records and archaeological evidence could reveal other outbuildings and how it functioned as a working farm. It would be interesting to know how Valley View is related to other antebellum homes in this area and the Sproull's home in South Carolina. There may also be ways to find out more about the family of Valley View, including the free and enslaved workers who called it home. Census records could be thoroughly researched to connect the generations at Valley View.

- It may be possible to learn more about Mr. Vitenger (known as Mr. Witey), the cabinet-maker for the Sproulls. Check census and immigration records. Little is known about his background, including his first name. Writings on German immigrants to America, such as *To Build in a New Land: Ethnic Landscapes in North America* by Allen Noble, examine immigrant groups in America in the nineteenth century. *German Architecture in America* by Irwin Richman and other sources may also provide clues into Mr. Vitenger's style and training.
- A study of the mantels, trim, and finishes at Valley View and how they compare with other homes in the Cartersville area, and perhaps even homes in the Abbeville, South Carolina, area might prove fruitful. This could lead to other names of people involved in contemporaneous construction and finishing. Once names are procured from contemporary records, census records and local historical societies can be researched for additional information related to Valley View. Subtle differences in the interior trim profiles could be examined for what they may mean.
- As a character defining feature, further paint analysis on the interior and exterior of Valley View would be very valuable and key to determining sequence of events. This is important for any repair work, as it will reveal the composition of the paint, the original colors, and provide for more accurate repair and/or replacement. Analysis of the plaster and mortar would also be important for repair.
- Another step into the history of Valley View could utilize archaeological techniques. Professionals could be hired to examine the site and attempt to pinpoint where the old slave cabins and other outbuildings were located. Also, classes at Georgia State University and other local colleges and universities could be engaged to conduct such research. This could confirm and complement the many records and photographs that are available. Archaeological research may also reveal Native American activity on the land. Valley View commands a high point above the Etowah River and is less than four miles from the famous Etowah Indian Mounds.
- One of the additional research routes that may be taken is an in-depth study of the papers at Valley View itself. These valuable resources, saved over many decades by the family, can yield valuable information. Plantation records will tell who traded and did business with Valley View, as well as intimate details about the working of the farm and its inhabitants.

More information about the boxwoods may lead to sources beyond South Carolina and who planted and cared for them.

➤ Other records that may shed light on the activities at Valley View include the census records in South Carolina in and around Abbeville. Eliza Margaret Marshall Sproull was a first cousin of John C. Calhoun, and Calhoun's records are extensive. Fort Hill, Calhoun's home, is located on the campus of Clemson University.

ENDNOTES

- 1 Citation for Secretary's Standards for the Treatment of Historic Houses. www.nps.gov/hps/tps/standguide/
- 2 Preservation Brief 47. www.nps.gov/history/hps/tps/briefs/brief47.htm
- 3 Secretary's Standards for the Treatment of Historic Houses.
- 4 Preservation Briefs 1 www.nps.gov/history/hps/tps/briefs/brief01.htm and 6 www.nps.gov/history/hps/tps/briefs/brief06.htm.
- 5 Foulkes, Wim. G, ed. *Historic Building Façades: the Manual for Maintenance and Rehabilitation*. New York, NY: Preservation Press, 1997.
- 6 Nash
- 7 Young.
- 8 Preservation Brief 9. www.nps.gov/history/hps/tps/briefs/brief09.htm.
- 9 Repairing Old and Historic Windows
- 10 Preservation Brief 10. www.nps.gov/history/hps/tps/briefs/brief10.htm
- 11 Grimmer n.d.
- 12 Bucher 1981,
- 13 MacDonald 1989.
- 14 Myers, John. The Repair of Historic Wooden Windows. Preservation Brief 9. Washington, D.C.: Technical Preservation Services, U.S. Department of the Interior, 1982. www.nps.gov/history/hps/tps/briefs/brief09.htm
- 15 Chase 1992.
- 16 Chase 1992.

APPENDICES

APPENDIX 1

Glossary

American Bond – A brickwork bond having a course of headers between every five or six courses of stretchers. Also known as common bond.

Balustrade – A railing with supporting balusters.

Baseboard – wood trim secured at the bottom of a wall to protect the wall surface and conceal the joint at the edge of the flooring.

Baluster – Any of a number of closely spaced supports for a railing. Also called bannister.

Capital – top part of a column, usually decorated.

Casing – molded or flat visible trim or framing around a door or window opening.

Cistern – A reservoir or tank for storing or holding water or other liquid, as rainwater collected from a roof.

Collar Beams – A horizontal timber uniting two opposing common rafters at a point below the ridge, usually in the upper half of the rafter length. Also called collar tie.

Cornice – The uppermost member of a classical entablature, consisting typically of a cymatium, corona, and bed molding.

Court – An area open to the sky and mostly or entirely surrounded by walls or buildings.

Cricket – flashing that protects the upper side of a chimney penetration on a steep-pitched roof.

Cut Nail – A nail having a tapering rectangular shank with a blunt point, made by cutting from a rolled sheet of iron or steel.

Dado – The lower portion of an interior wall when faced or treated differently from the upper section, as with paneling or wallpaper. A dado is also the part of a pedestal between the base and the cornice or cap in a column system.

Dado Cut – A rectangular groove cut into a board so that a like piece may be fitted into it.

Eaves – The overhanging lower edge of a roof.

Ell – A wing at right angles to the length of a building.

Entablature – The horizontal section of a classical order that rests on the columns, usually composed of a cornice, frieze, and architrave.

Fluted Column – A decorative motif consisting of a series of long, rounded, parallel grooves, as on the shaft of a column.

French Window – A pair of casement windows extending to the floor and serving as a doorway, especially from a room to an outside porch or terrace.

Frieze – The horizontal part of a classical entablature between the cornice and architrave.

Gable Roof – A roof sloping downward in two parts from a central ridge, so as to form a triangular gable at each end.

Ghosting – Marks along brickwork that show evidence of a previous structure that is no longer in place.

Girt – A horizontal timber connecting the posts of a braced frame at an intermediate level above the ground floor.

Graining – a decorative treatment in which a surface is painted to look like a specific wood by simulating the figural patterns created by the grains of that wood.

Herringbone Brick Pattern – Arrangement of rectangular brick in which pattern appears as a step-pattern where the block edge length ratios are usually 2:1.

Hipped Roof – A roof having sloping ends and sides meeting at an inclined projecting angle.

I-House Design – Vernacular house type that typically features gables to the side and are at least two rooms in length, one room deep, and two full stories in height. The façade is usually symmetrical and typically in the South this style has a full-length porch.

Ionic Order – A classical order of column often characterized by the spiral volutes of its capital and fluted columns.

Joinery – name given to all trim and finishes in architectural woodwork that are framed or fitted together, especially on the interior; distinguished from carpentry, which includes rough framing and timber work. Joinery usually includes stairs, doors, windows, and dressings.

Joist – Any of a series of small, parallel beams for supporting floors, ceilings, or flat roofs.

Knee Brace – a stiffener between a column and a supported truss or beam to provide greater rigidity in a building frame under transverse loads.

- Louver** – An opening fitted with slanting, fixed, or movable slats to admit air but exclude rain and snow or to provide privacy.
- Molding** – a linear piece of trim often cut into an ornate profile.
- Mortise** – A notch or hole, usually rectangular, cut into a piece to receive a tenon of the same dimensions.
- Mortise-and-Tenon Joint System** – Any of various joints between two members made by housing a tenon in a mortise.
- Muntin** – A stile within the frame of a door.
- Overglaze** – a painted or printed decoration applied over a glaze
- Penciling** – The covering of mortar with white paint in order to make the mortar appear white.
- Pilaster** – A shallow rectangular feature projecting from a wall, having a capital and a base and architecturally treated as columns.
- Plaster** – a mixture of lime, sand, and water used to cover walls and ceilings and to create decorative design elements.
- Plinth** – The usually square slab beneath the base of a column, pier, or pedestal.
- Rafter** – an inclined structural member running from the peak of the roof to the eaves used to support roof cladding.
- Rafter Plate** – timber which supports the lower end of rafters and to which they are fixed.
- Ridge Board** – A horizontal timber at the ridge of a roof, to which the upper ends of the rafters are fastened.
- Return Cornice** – Cornice returns are horizontal moldings extending inward (toward the vertical centerline of the wall) from the lower ends of a gable-roof cornice.
- Running Bond** – A brickwork or masonry bond composed of overlapping stretchers. Also known as stretcher bond.
- Salmon Brick** – An under-fired brick that is weaker than regular bricks. Not typically used for structural purposes because of its softness.
- Shed Roof** – A roof having a single slope.
- Sill** – The horizontal member beneath a door or window opening. Can also indicate the lowest horizontal member of a frame structure, resting on and anchored to a foundation wall or the top of a load-bearing wall to support the roof structure.

Stile – Any of various upright members framing panels, as in a system of paneling, a paneled door, window sash, or a chest of drawers.

Tenon – A projection formed on the end of a member for insertion into a mortise of the same dimensions.

Tongue and Groove – Strip or plank flooring where each plank has a ‘tongue’ or convex side and a ‘groove’ or concave side on the opposite edge.

Transom Window – A window above the transom of a doorway. Also called a transom light.

Trim – visible woodwork or molding of a building, including baseboards, moldings and casings, which cover joints, edges and ends of other materials.

Trompe l’oeil – “Trick-of-the-eye” technique of painting that creates an optical illusion, such as wood graining.

Wainscot – A facing of wood paneling, especially when covering the lower portion of an interior wall.

Wall Plate – A horizontal member (such as a timber) across a timber-framed, masonry, or concrete wall to carry and distribute the load imposed by members that support the roof.

Whitewash – interior paint formed from a combination of water, slaked lime, salt, and sometimes other elements

Wing – A part of a building projecting from and subordinate to a central or main part.

Wythe – A continuous vertical section of a masonry wall one unit in thickness.

APPENDIX 2

Bibliography

HISTORICAL RESOURCES

B.M.G, "Hear 'Bout Valley View," unknown newspaper.

Cunyus, Lucy Josephine. History of Bartow County: formerly Cass. Tribune Publishing Co., Inc., 1933.

Johnson, Marylin. "A home is forever. Families relate diverse histories". *The Atlanta Constitution* 20 Feb. 1983: Print.

Barnes, Brandi. "Labor of Love". *The Daily Tribune News* 5 Aug. 1999: 5. Print.

"Valley View Farm... 160 Years of History Preserved". *Mountain Conservation Trust* Winter 2009-2010: 6-7. Print.

Martin, Van Jones, and William Roberts Mitchell, Jr.. *Landmark homes of Georgia 1733-1983. Two hundred and fifty years of architecture, interiors, and gardens*. Savannah, GA: Golden Coast Publishing Co., 1982. Print.

Cooper, Walter G.. *The Story of Georgia*. NY: the American Historical Society, INC., 1938. Print.

Linley, John. The Georgia Catalog: Historic American Buildings Survey. A Guide to the Architecture of the State. Athens, GA: The University of Georgia Press, 1982. Print.

Lane, Mills. Architecture of the Old South Georgia. Savannah, GA: Beehive Press, 1986. Print.

New Georgia Encyclopedia online (www.georgiaencyclopedia.org) "Cherokee Indians"

Newton Westfall, "Military Records: Civil War, 1861-1862," Indiana State Digital Archives (www.indianadigitalarchives.org/ViewRecord.aspx?RID=7E9DD7245C9406A43C1746A657813654).

Norton, Mary, ed., "Life at Valley View," Norton Family Archives, Cartersville, GA.

Norton, Mary, ed., "Occupants of the House," Norton Family Archives, Cartersville, GA.

Norton, Mary, ed., "Valley View Farm History," Norton Family Archives, Cartersville, GA.

Appendices

- Norton, Mary, ed., *Deeds, Letters and Easements on The Valley View Family LLC and The Etowah Farms, Inc.*, Norton Family Archives, Cartersville, GA.
- Oral History: Tour of Valley View: the Fifth Generation, DVD*, Etowah Valley Historical Society, 2008, Bartow County, GA.
- Sproull, Rebecca. "Our Mother's Memories, of That Other Beautiful World we Used to Live in Before the War." Cartersville, GA: The Etowah Valley Historical Society, 1991-1912, 1968.
- Tour of Valley View: The fifth generation*. Perf. Jane Norton Finger, Florence Norton Reisgies, and Robert Fouche Norton. Etowah Valley Historical Society, 2008. Recorded Documentary.
- Wilbur G. Kurtz, letter to Mrs. Fouché, August 3, 1947.
- "Valley View Farm...160 years of History Preserved," Mountain Conservation Trust, Winter, 2009.

OTHER RESOURCES

- Arbogast, David. *How to Write a Historic Structure Report*. New York: W.W. Norton and Company, 2010.
- Atlanta History Center and Madison-Morgan Cultural Center. *Neat Pieces: The Plain-style Furniture of Nineteenth-Century Georgia*. Athens: University of Georgia Press, 2006.
- Bucher, William W. "The Crack Detective," *Old House Journal*, IX (1981), 97-117.
- Callow, Stephan and Elizabeth Cromley, eds. *The Elements of Style: A Practical Encyclopedia of Interior Architectural Details From 1485 to the Present*. New York: Simon and Schuster, 1996.
- Chase, Sara B. "Painting Historic Interiors," Preservation Briefs 28. National Park Service. www.nps.gov/hps/TPS/briefs/brief28.htm (accessed October 1, 2011).
- Ching, Francis D.K. *A Visual Dictionary of Architecture*. New York: Van Nostrand Reinhold, 1995.
- Cromley, Stephen Calloway and Elizabeth, ed. *The Elements of Style*. New York: Simon & Schuster, 1996.
- Grimmer, Anne. "Dangers of Abasvice Cleaning to Historic Building." *Preservation Briefs* 6. National Park Service. www.nps.gov/history/hps/tps/briefs/brief06.htm (accessed October 1, 2011).

- Grimmer, Anne E. *Keeping it Clean: Removing Exterior Dirt, Paint, Stains and Graffiti from Historic Masonry Buildings*. Washington, D.C.: Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1988.
- Jones, Harvie. "Doors and Hardware," Alabama Historical Commission. *Preserveala.org/pdfs/ESSAYS/DOORS%20AND%20HARDWARE.pdf* (accessed October 1, 2011).
- Loussier, Sarah Cunliffe and Jean, ed. *Architecture Styles Spotter's Guide*. California: Thunder Bay Press, 2006.
- McAlester, Virginia. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 2003.
- MacDonald, Mary Lee. "Repairing Historic Flat Plaster Walls and Ceilings." *Preservation Briefs* 21.
- Martin, Van Jones and William Robert Mitchell, Jr. *Landmark Homes of Georgia 1733-1983: Two Hundred and Fifty Years of Architecture, Interiors, and Gardens*. Golden Coast Pub. Co., 1982
- National Park Service. *www.nps.gov/hps/tps/briefs/brief21.htm* (accessed October 1, 2011).
- Mack, Robert C., Anne Grimmer. "Accessing Cleaning and Water-Repellant Treatments for Historic Masonry Building." *Preservation Briefs* 1. National Park Service. *www.nps.gov/history/hps/tps/briefs/brief01.htm* (accessed October 1, 2011).
- Myers, John. "The Repair of Historic Wooden Windows." *Preservation Briefs* 9. National Park Service. *www.nps.gov/history/hps/tps/briefs/brief09.htm* (accessed October 1, 2011).
- Norton, Robert F. "Historic Property Information, Valley View," (class lecture, Georgia State University, September 21, 2011).
- Park, Sharon C. "The Repair and Replacement of Historic Wooden Shingle Roofs." *Preservation Brief* 19.
- National Park Service. *www.cr.nps.gov/hps/tps/briefs/brief19.htm* (accessed November 20, 2011).
- Park, Scott. "Maintaining the Exteriors of Small and Medium Size Historic Buildings." *Preservation Brief*
47. National Park Service. *www.cr.nps.gov/hps/tps/briefs/brief47.pdf* (accessed October 1, 2011).
- Penn, Theodore Zuk. "Decorative and Protective Finishes, 1750-1850: Materials Process, and Craft," *APT Bulletin*, 1 (1984): 3-46.
- Phillips, Laura. "Grand Illusions: Decorative Interior Painting in North Carolina." *Perspectives in Vernacular Architecture*, IV (1991): 155-162.

Appendices

- Phillips, Morgan W., and Selwyn, Judith E. *Epoxies for Wood Repairs in Historic Buildings*. U.S. Department of the Interior, Office of Archeology and Historic Preservation, 1978.
- Poppeliers, John Jr. and S. Allen Chambers. *What Style Is It*. New Jersey: John Wiley & Sons, Inc., 2003.
- Roth, Leland M. *American Architecture: A History*. Colorado: Westview Press, 2001. United States Department of the Interior National Park Services. National Register of Historic Places Inventory-Nomination Form. Prepared by William R. Mitchell, Jr. Georgia Department of Natural Resources: Historic Preservation Division, May 3, 1973.
- Weeks, Kay D. and David W. Look. "Exterior Paint Problems on Historic Woodwork." *Preservations Briefs*
10. National Park Service. www.nps.gov/history/hps/tps/briefs/brief10.htm (accessed October 1, 2011).
- Young, Robert A. *Historic Preservation Technology*. New Jersey: John Wiley & Sons, 2008.

APPENDIX 3

Further Resources

- Chase, Sara B. "Painting Historic Interiors," Preservation Briefs 28. Washington, D.C.: U.S. Department of the Interior, National Park Service, 1992. www.nps.gov/history/hps/tps/briefs/brief28.htm
- Johnson, Ed. *Old House Woodwork Restoration: How to Restore Doors, Windows, Walls, Stairs and Decorative Trim to Their Original Beauty*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1983.
- Labine, Clem, and Carolyn Flaherty (editors). *The Old-House Journal Compendium*. Woodstock, New York: The Overlook Press, 1980.
- MacDonald, Mary Lee. "Repairing Historic Flat Plaster Walls and Ceilings," Preservation Briefs 21. Washington, D.C.: U.S. Department of the Interior, National Park Service, 1989. www.nps.gov/history/hps/tps/briefs/brief21.htm
- Mack, Robert C. and John P. Speweik. "Repointing Mortar Joints in Historic Masonry Buildings," Preservation Briefs 2. Washington, D.C.: U.S. Department of the Interior, National Park Service, 1998. www.nps.gov/history/hps/tps/briefs/brief02.htm
- Myers, John H. "The Repair of Historic Wooden Windows," Preservation Briefs 9. Washington, D.C.: U.S. Department of the Interior, National Park Service, 1981. www.nps.gov/history/hps/tps/briefs/brief09.htm
- Park, Sharon C. "The Repair and Replacement of Historic Wooden Shingle Roofs," Preservation Briefs 19. Washington, D.C.: U.S. Department of the Interior, National Park Service, 1989. www.nps.gov/history/hps/tps/briefs/brief19.htm
- Sweetser, Sarah M. "Roofing for Historic Buildings," Preservation Briefs 4. Washington, D.C.: U.S. Department of the Interior, National Park Service, 1978. www.nps.gov/history/hps/tps/briefs/brief04.htm
- Weeks, Kay D. and David W. Look, "Exterior Paint Problems on Historic Woodwork," Preservation Briefs 10. Washington, D.C.: U.S. Department of the Interior, National Park Service, 1982. www.nps.gov/history/hps/tps/briefs/brief10.htm

Appendices

The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings. www.nps.gov/hps/tps/standguide/

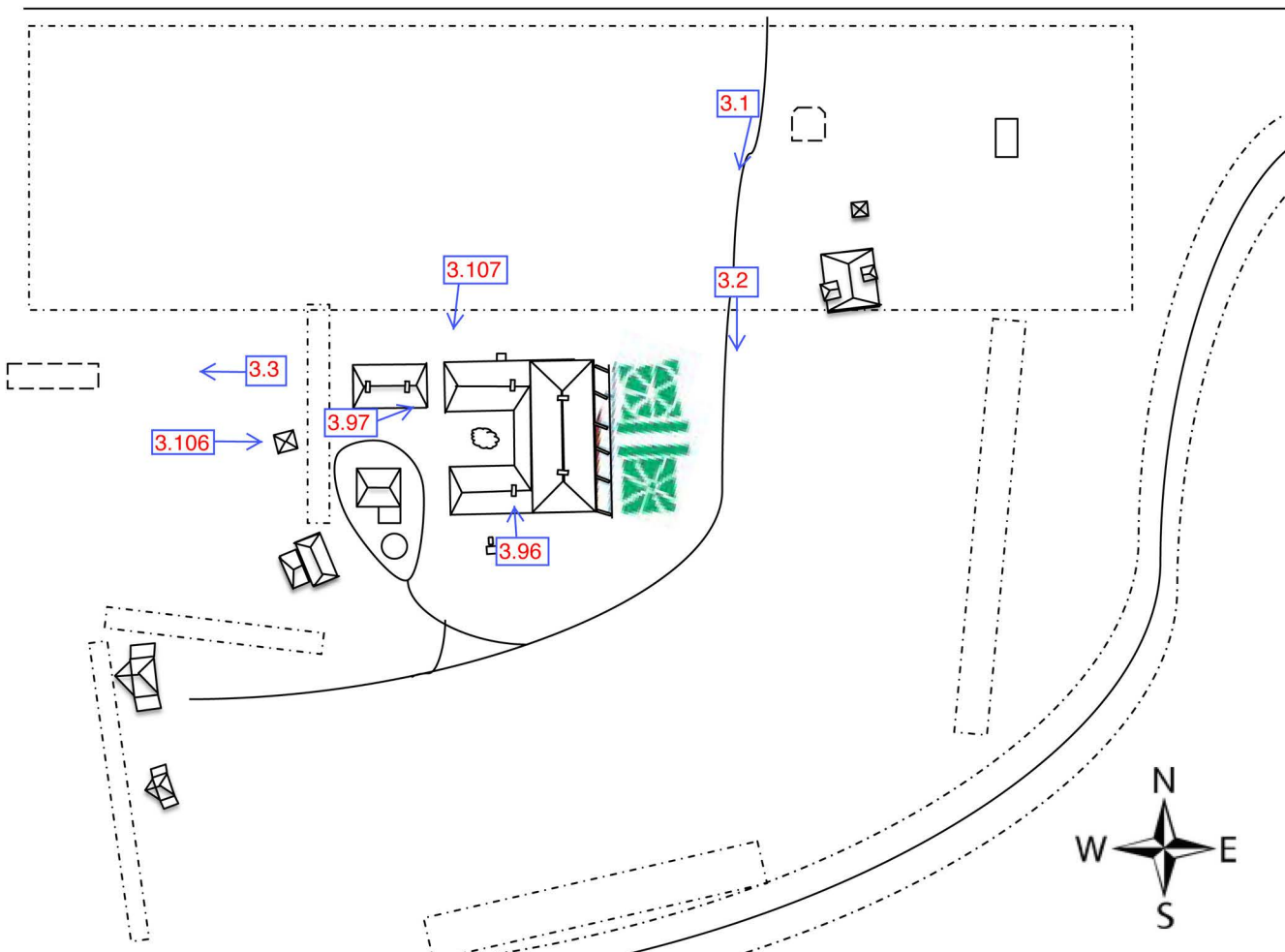
Georgia State Historic Preservation Office. How to Select a Preservation Consultant or Contractor. georgiashpo.org/sites/uploads/hpd/pdf/How%20to%20Select%20a%20Preservation%20Consultant%20or%20Contractor%20%28NL%29.pdf

APPENDIX 4

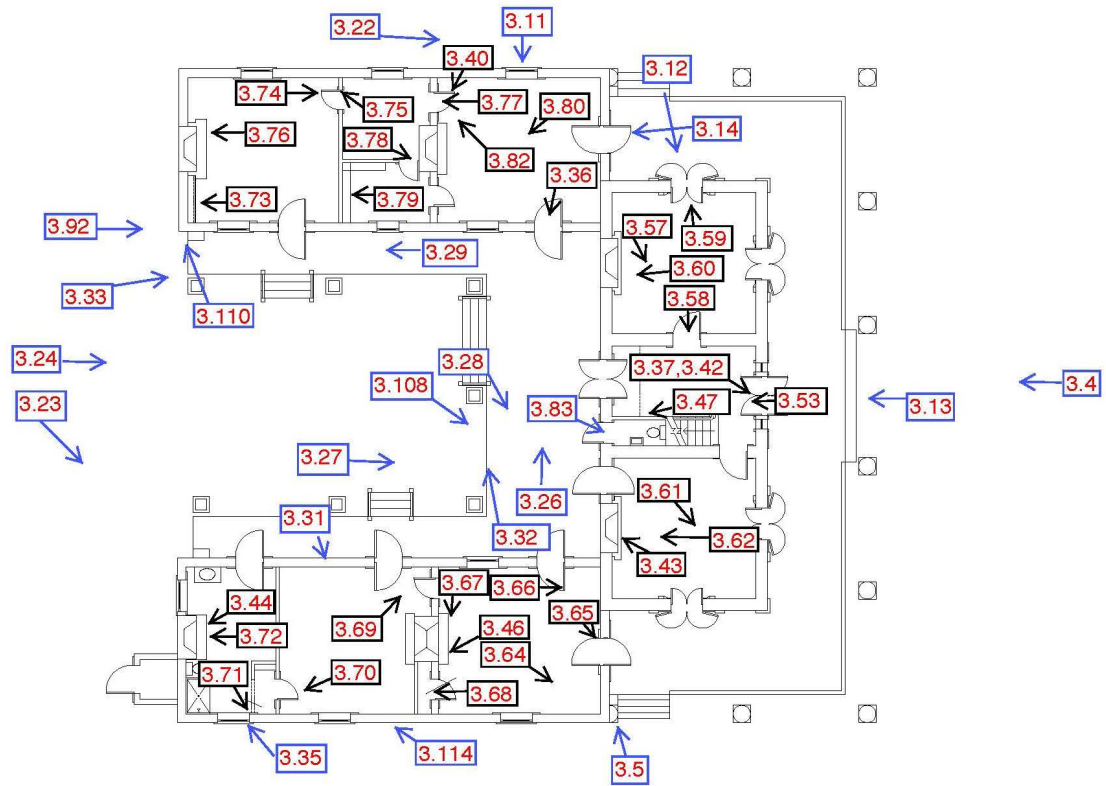
Photo Keys

Following are photo keys for Parts III-V.

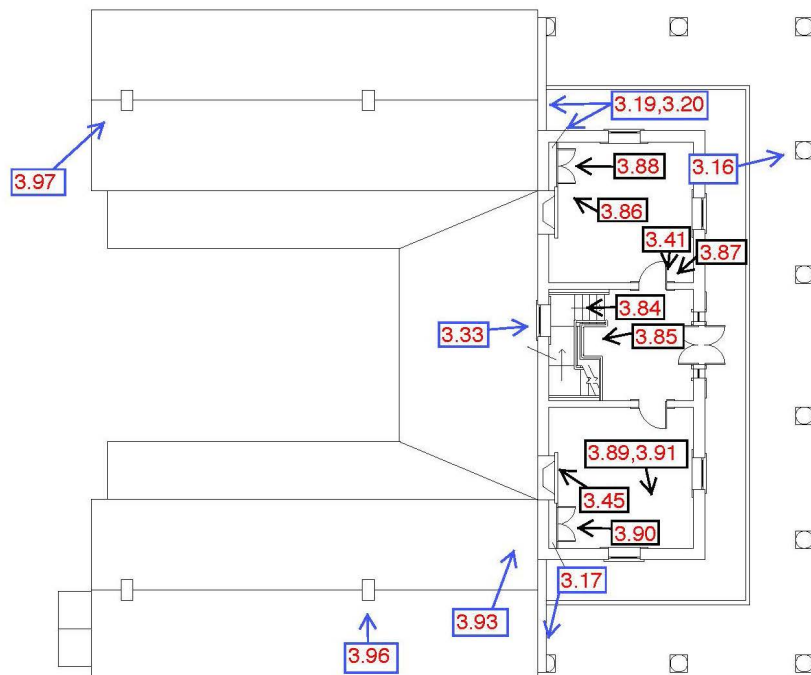
Parts III-V: photos around the site.



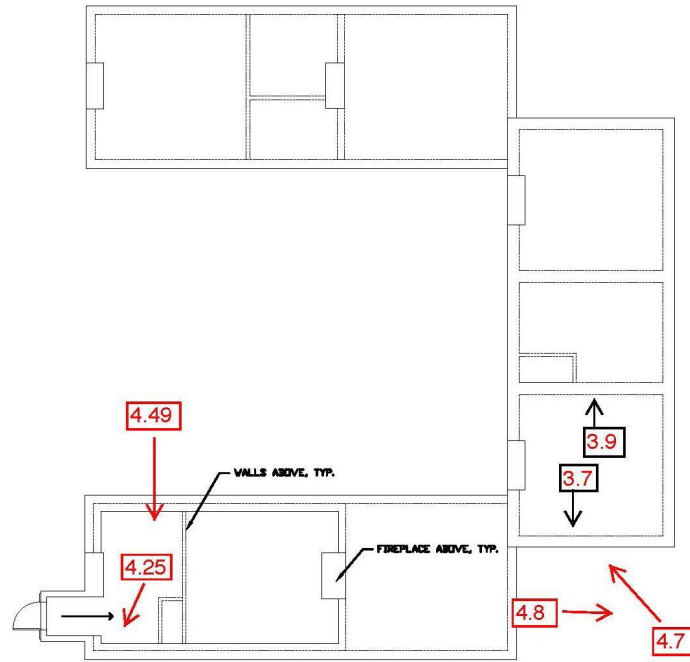
Part III: 1st floor photos



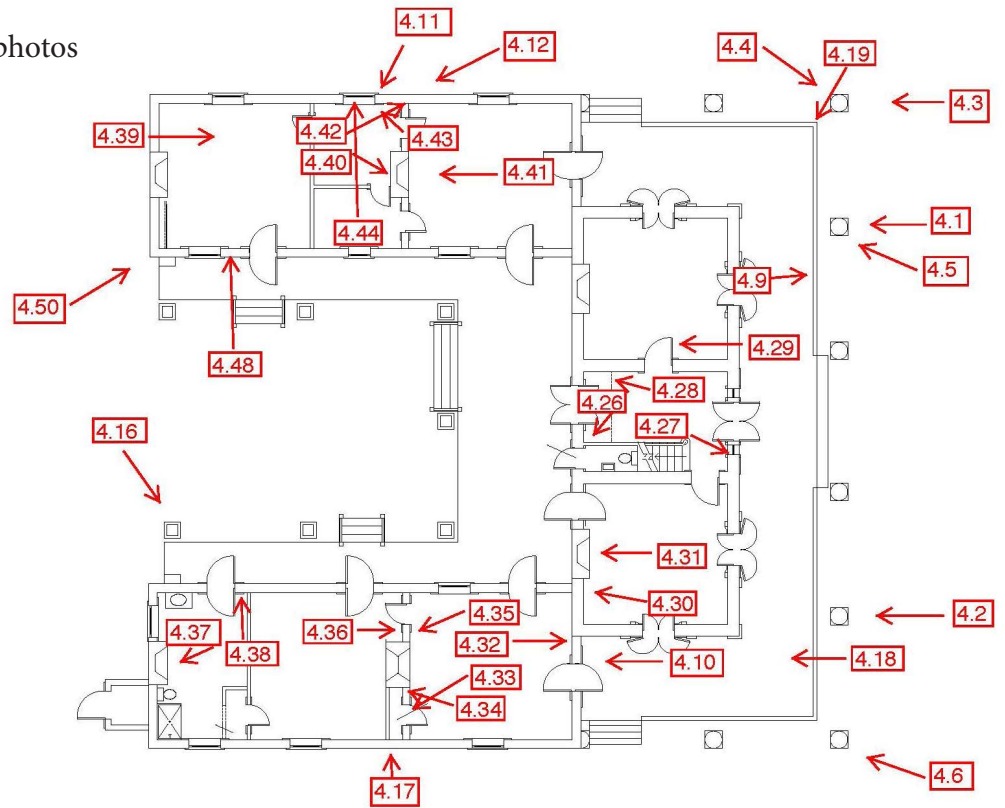
Part III: 2nd floor photos



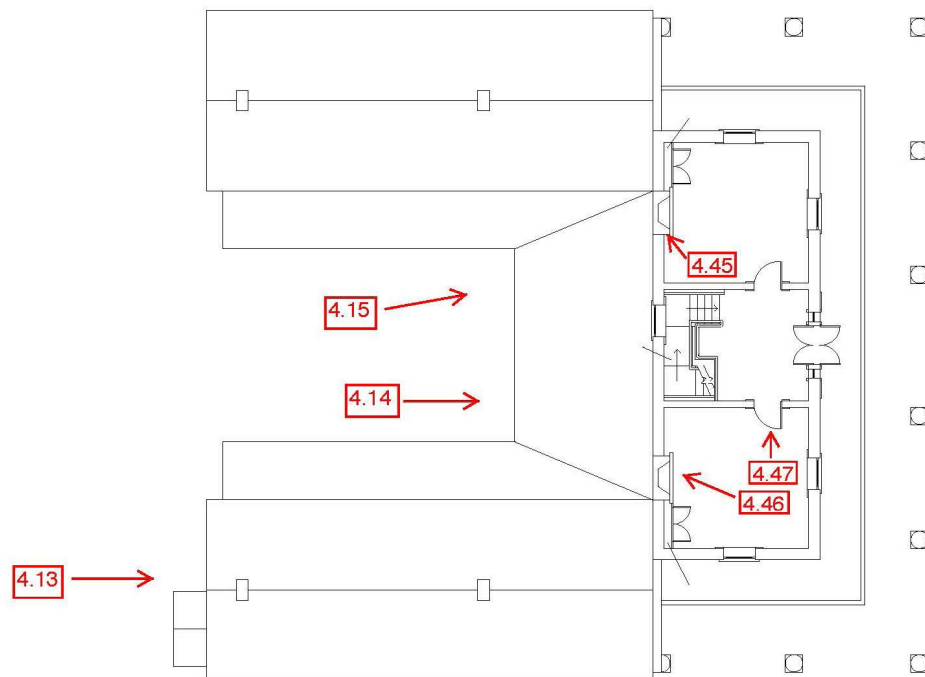
Parts III-V: cellar/foundation photos



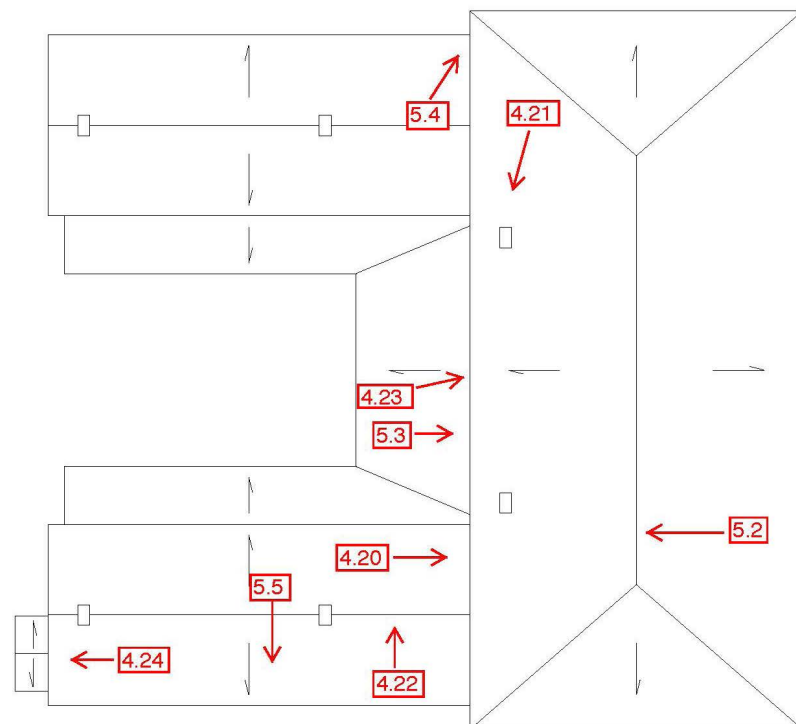
Parts IV-V: 1st floor photos



Parts IV-V: 2nd floor photos



Parts IV-V: Attic photos



APPENDIX 5

Molding Profiles

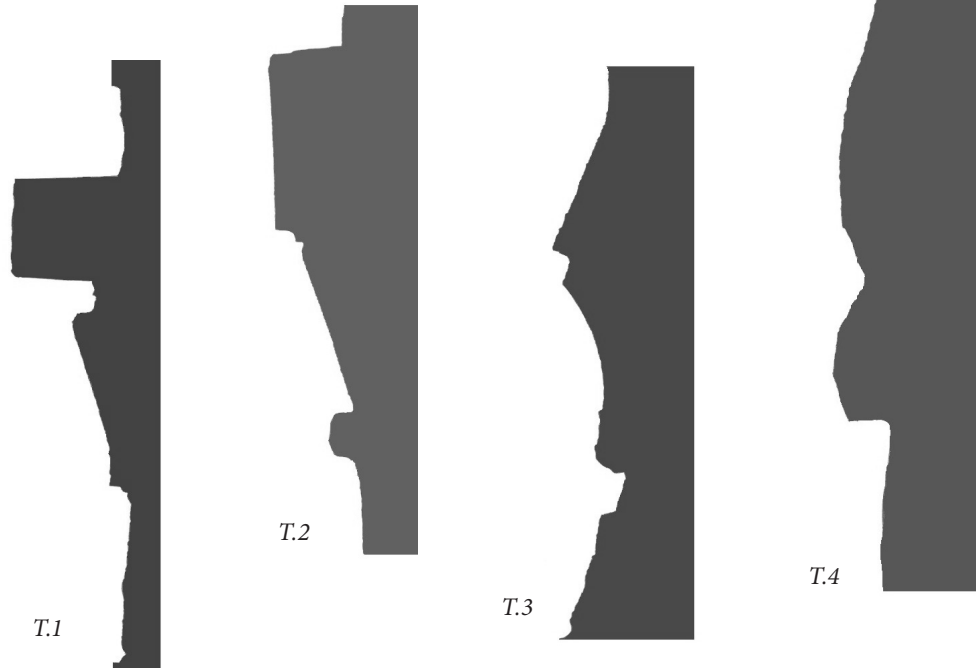
Profiles shown exactly 25% of actual size unless noted otherwise.

Room 202 (Yankee Bedroom)

- T.1 Baseboard along all the bottom of all four walls, around all four sides of each window, and around three sides of door facing inward.
- T.2 Top trim of both decorative columns on right and left side of the fireplace.
- T.3 Bottom trim of both decorative columns on left and right side of fireplace.
- T.4 Molding profile taken as if molding were protruding from the Right. Directly under fireplace shelf, above actual fireplace and both columns.

Room 203 (Girl's Bedroom)

All decorative moldings in this room are the same as those in the Room 202.

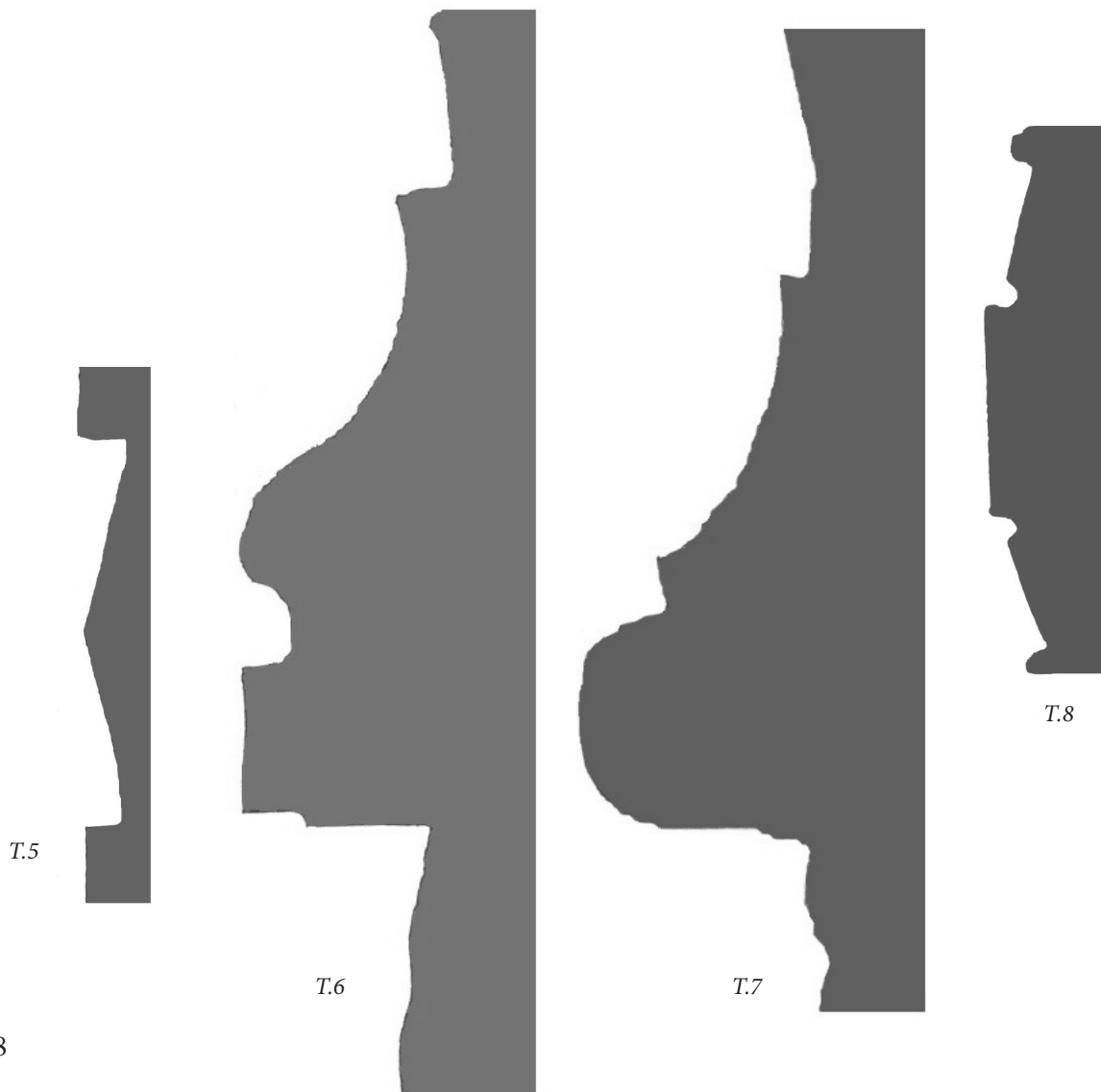


Room 200 (Upstairs Hall)

- T.5 Around windows that surround the door to the balcony and directly bordering door. Also found in same place in Downstairs Hall (100).
- T.6 Surrounds perimeter of T.5. around balcony doorway, makes up baseboard, and around both outside of both bedroom doors.

Room 150 (Stair)

- T.6 which comprises the baseboard of the Room 150, extends out past the second floor landing to form the top piece of a three piece decorative molding strip along the staircase.
- T.7 Extends from the floor level of the second floor landing to form the middle piece of the three piece molding strip along the stairs. This molding also exists on under the shelf of each step on the staircase.
- T.8 Acts as the bottom piece of the three piece molding strip along the stairs. This is a flat rectangular piece of trim.

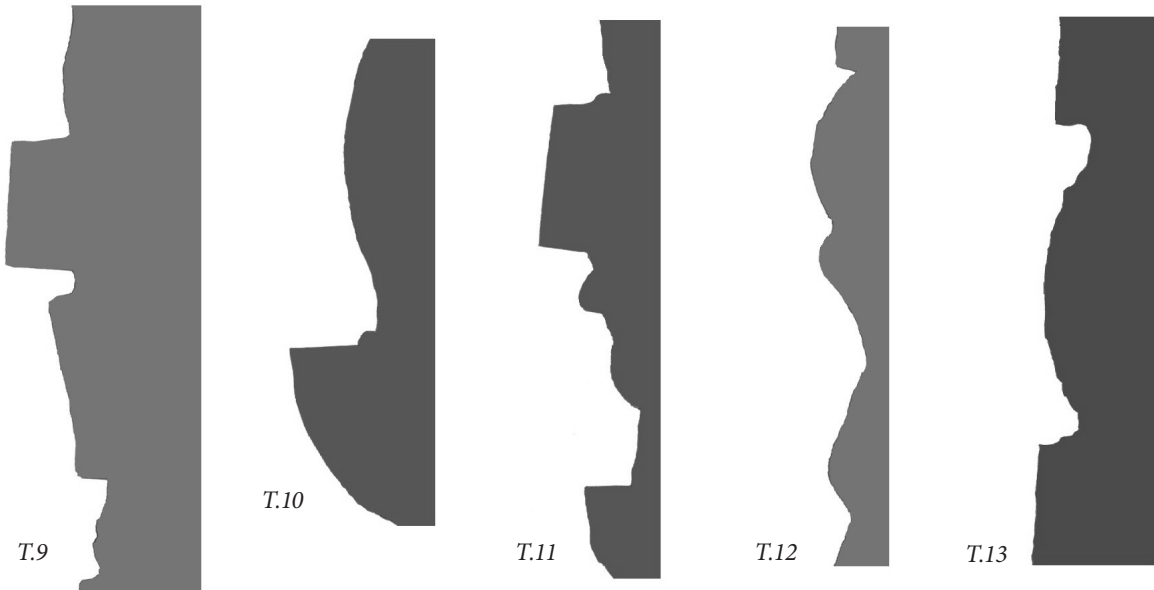


Room 108 (Kitchen)

T.9 Around all four sides of each window, three sides of door leading to courtyard, and bookshelf. (Interior door has no decorative molding)

T.10 Directly under fireplace shelf, above actual fireplace and both columns.

T.11 Top trim of both decorative columns on right and left side of the fireplace.



T.12 Bottom trim of both decorative columns on left and right side of fireplace.

T.13 Design on both left and right columns.

Room 109, 110, and 106 (Laundry, Storage, and Bathroom)

There are no decorative moldings in any of these rooms. Each one does have plain rectangular trim.

Room 111 (Dining Room)

All moldings, except for those on the fireplace, in this room are T.1.

- T.14 Molding profile taken as if molding were protruding from the Right. Directly under fireplace shelf, above actual fireplace and both columns.
- T.15 Top trim of both flanking pilasters on right and left side of the fireplace.
- T.16 Bottom trim of both decorative columns on left and right side of fireplace.



Room 102 (Formal Parlor)

- T.17 Baseboard along bottom of all four walls.
- T.18 Around all sides of the French doors on the North side of the room and around all windows in the room.
- T.19 Directly under mantle shelf.
- T.20 Top trim of both decorative columns on right and left side of the fireplace.
- T.21 Bottom trim of both decorative columns on left and right side of fireplace.



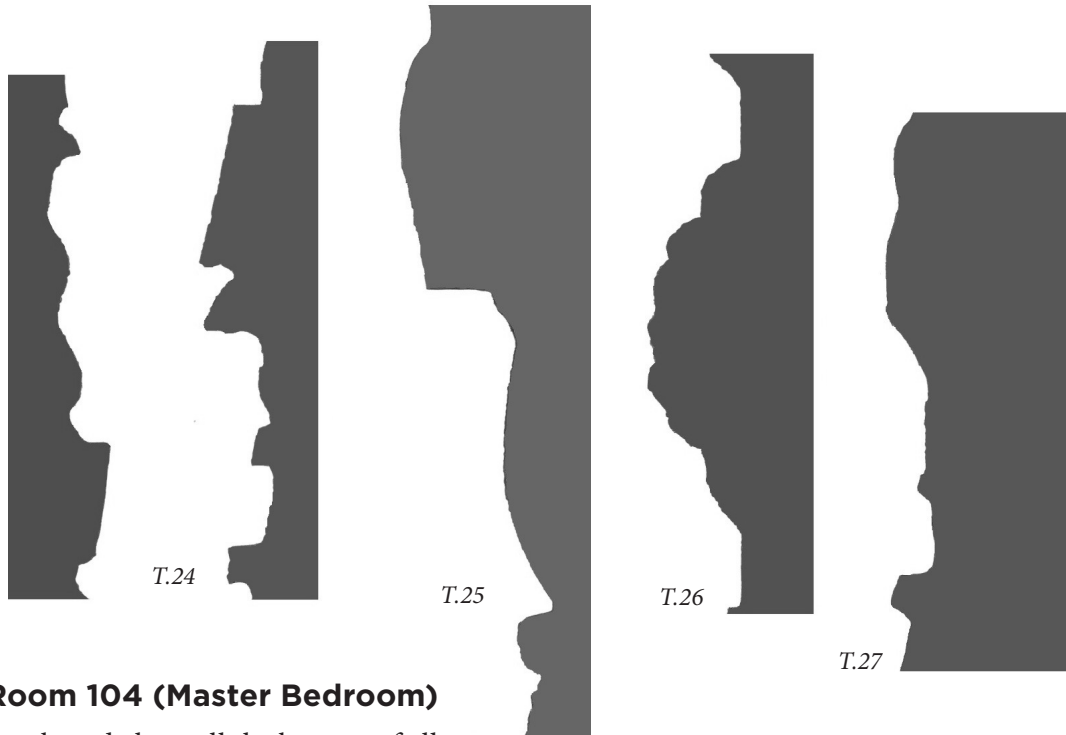
Room 100 (Downstairs Hall)

- T.5 creates a perimeter around the windows surrounding the front door to the house in the Downstairs Hall the same as it does on the interior of the door to the balcony.
- T.6 molding is used for the baseboards and all other trim in the Downstairs Hall.
- T.22 Flat molding found between inside and outside of interior door moldings.



Room 103 (Edith's Parlor)

- T.6. is used on the baseboards and all other trim; this includes around all windows and doors in the room.
- T.19 and T.21, The fireplace in Room 103 is identical to the fireplace in the Room 102.



Room 104 (Master Bedroom)

- T.23 Baseboard along all the bottom of all four walls, around all four sides of each window, and around three sides of doors.
- T.24 Top trim of both decorative columns on right and left side of the fireplace.
- T.25 Directly under fireplace shelf, above actual fireplace and both columns.
- T.26 Decorative column on left and rights sides of the fireplace.
- T.27 Bottom trim of both decorative columns on left and right side of fireplace.

Room 105 (Rebecca's Bedroom)

T.28 Baseboard along all the bottom of all four walls, around all four sides of each window, and around three sides of each door.

T.25 Decorative trim directly under fireplace shelf, above actual fireplace and both columns is the same as in the Master bedroom.

T.29 Top trim of decorative columns on left and right side of fireplace.

T.30 Decorative column on left and right sides of fireplace.

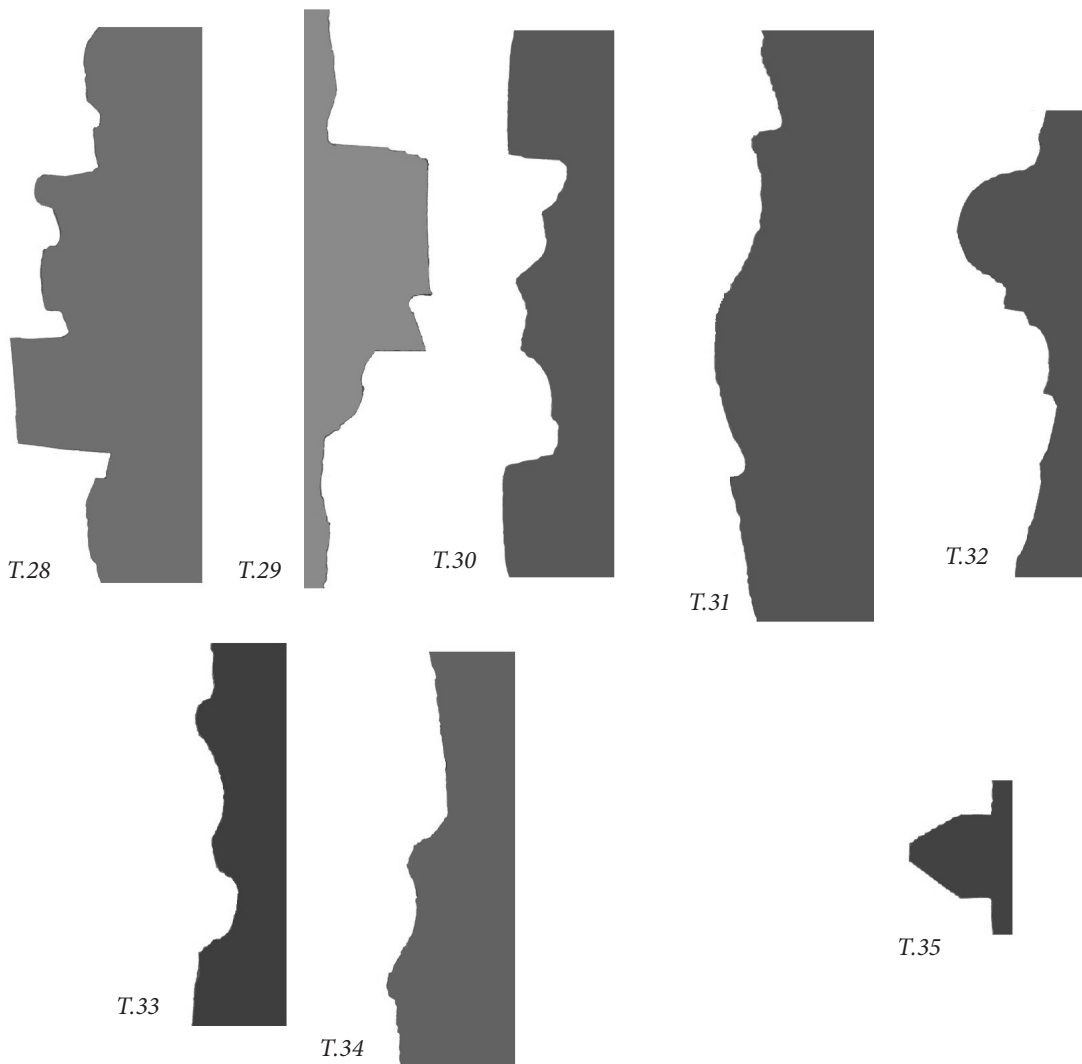
T.31 Bottom trim of decorative column on right and left side of fireplace.

T.32 Windowsill on the South wall of room

T.33 Top piece of decorative molding on trim piece under the window on South wall

T.34 Bottom piece of decorative molding on trim piece under the window on South wall

T.34 Window Muntins consistent throughout house



APPENDIX 6

Paint Analysis

By Frank Welsh
Dear Maryellen,

Regarding your three samples from plaster walls on the 2nd floor of Valley View, there are several layers of early white lime wash followed by several layers of more recent 20th c. paint. It is possible that the earliest finish is the white wash, but it is also possible that the walls were wallpapered early on as well since its use was very popular in the 1840's. Additional exploration on your part should help determine this.

Whitewash is always a problem as it is not well bound and therefore always creates issues with peeling. There are three solutions: 1) manually scrape it all off of the the plaster or 2) canvas the walls/ceilings if they are to be painted again, or 3) use wallpaper.

If you you have any follow-up questions, please let me know.

Sincerely,
Frank
Frank S. Welsh

Welsh Color & Conservation, Inc.
P.O. Box 767
Bryn Mawr, Pennsylvania 19010

Telephone: 610-525-3564
Email: fswelsh@verizon.net
Website: www.welshcolor.com

**Finishes Analysis
of
First/Second Floor Center Halls
Valley View
Cartersville, Georgia**

September 2006

By
Maryellen Higginbotham

“Houses record time in a special way, reflecting not only those who lived there but also the periods in which they lived. Yet old houses are in a sense always new, in that they have on going lives.”

Seale, 1992

Introduction

Valley View is one of the oldest brick houses remaining along the Etowah River near Cartersville, Georgia. Built in the late 1840s by Colonel James Caldwell Sproull of Abbeville, South Carolina, it remains virtually unchanged and is still owned by Sproull descendents. Its U-shaped form is unusual in that its two-story front colonnade façade is only one-room deep. One-story service wings form the rear courtyard.

First and second floor center halls are connected by a shallow turned staircase. Walls in the first floor hall have a two part color scheme---solid color upper wall and vernacular faux grained wainscot. Walls in the second floor hall are a continuous color.

The Sproull Family refugeeed in Russell County Alabama during Federal Troop occupation of Valley View and the surrounding area in 1864. James Sproull was in ill health when the family returned home and he died at Valley View in January 1866.

James Sproull Fouche', grandson of James Caldwell Sproull, became the owner of Valley View in 1899 and lived in Rome, Georgia and Romania. His wife, Edith Carver Fouche', lived at Valley View in the years between 1934 and 1962.

Robert Fouche' Norton, a great-grandson of James Caldwell Sproull became the owner of Valley View in 1962 and his children continue to farm and maintain Valley View. Present furnishings in the house reflect James Caldwell Sproull and Sproull and Edith Fouche' ownerships.

Finishes analysis of first and second floor center halls was conducted at the request of Dr. Robert Norton.

Scope of Work

The objective of this finishes analysis was to determine the original color scheme of the center halls and to offer a possible painting solution to current peeling paint problems.

Cratering was conducted on the first floor north wall and a wall sample was taken for stereo-microscopic analysis. An existing opening in the plaster in the north wall grained wainscot area was also examined. Additional wall samples from the stairwell and the upper hall were taken for microscopic analysis.

A Time Line of oral and written family history was consulted to aid in analysis of the paint chromo-chronologies.

Summary

Walls:

A dirt layer between the thick plaster finish coat and the first layer of paint indicates that the plaster walls were unpainted for some period of time. Paint layers are also splitting and peeling around this level. Uneven, thick brush strokes are visible on the back and front of the first paint layer.

The walls in the first floor center hall, the stairwell, and the upper hall have been painted at least seven times. Except for a light tan color at level four, these plaster walls have always been white/off-white in color.

Oral history indicates that these walls have been painted possibly three times during ownership by the Robert Fouche' Norton Family [1962 to present]. This history suggests that these walls were the light tan color before or during the time Edith Carver Fouche' lived at Valley View.

The cause of and treatment for the peeling paint have not been determined.

Wainscot:

Initial examination of the exposed plaster on the north wall wainscot revealed at least one [white] paint layer between the plaster finish coat and the red-brown ground color of the faux graining. Chromo-chronology of the upper wall showing a dirt layer before and after the first white paint layer indicates that the faux finish was not applied for quite some time after the house was completed.

Chromochronologies

First Floor Center Hall Walls Upper Section & Stairwell

Substrate:	thick plaster	
	dirt	
	white lead	
	dirt	
	off-white	
	dirt	
	off-white	
	tan	
	dirt	
	off-white	
	dirt	
	white	last 30 years
	dirt	
	off-white	

Second Floor Center Hall Walls

Substrate:	thick plaster	
	dirt	
	white lead	
	dirt	
	off-white	
	dirt	
	off-white	
	tan	
	dirt	
	off-white	
	dirt	
	white	last 30 years
	dirt	
	off-white	

Additional Comments:

The peeling paint questions have not been answered. It is recommended that a sample from a second floor wall be sent to Conservator Frank S. Welch to see if he can determine the cause and recommendation for a treatment for the continuing peeling paint. Additional investigation of the wainscot wall section is also recommended.



Welsh Color & Conservation, Inc.
Analysis of Historic Paints and Wallpapers

Welsh Color & Conservation, Inc. - For the Restoration of Your Historic Building

Welsh Color & Conservation, Inc. is one of the most renowned and experienced laboratories in the United States consulting on the restoration and preservation of historic finishes. We specialize in the investigation and microscopical analysis of old paints and wallpapers related to historic buildings. Our paint and wallpaper analyses are useful for:

- evaluation of original colors for authentic restoration,
- dating purposes for documenting sequences of alterations, and
- determination of paint pigment as well as wallpaper fiber composition.



Crosssection of a multi-layered paint sample

Located in Bryn Mawr, Pennsylvania, our company has been serving old house owners, restoration architects and house museums all over the United States for more than 30 years. Our projects range in size from small residential buildings to large nationally known landmarks dating from the 18th to the 20th centuries. Through microscopical analysis, we can determine your building's original exterior and interior finishes and color schemes.

Contact Information:

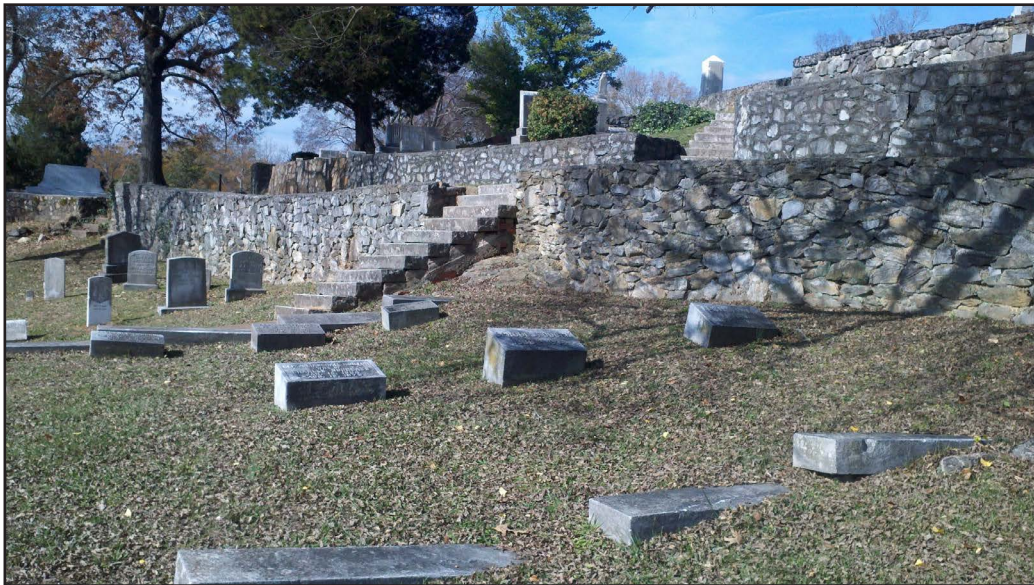
Frank S. Welsh, President
Welsh Color & Conservation, Inc.
P.O. Box 767
Bryn Mawr, PA 19010

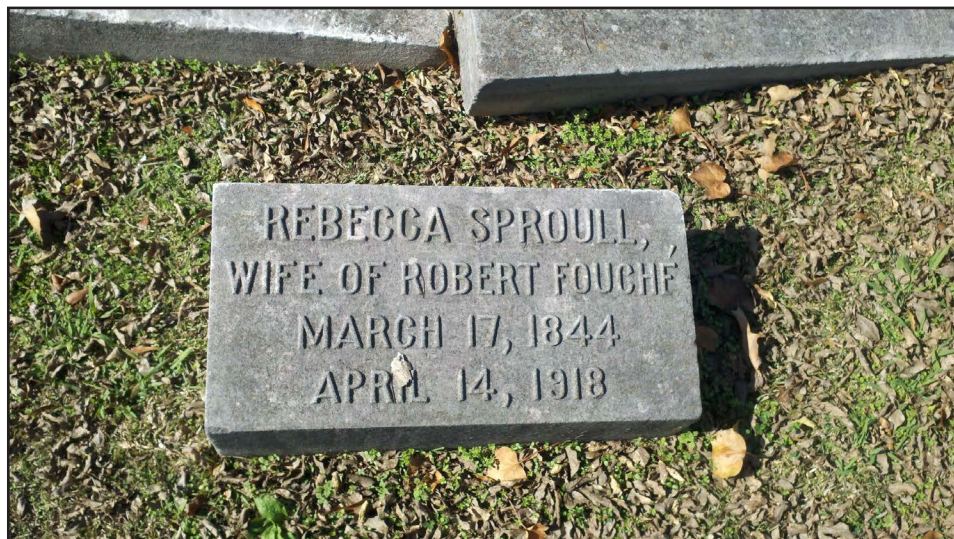
Telephone: 610-525-3564
E-mail: [fswelsh @ verizon.net](mailto:fswelsh@verizon.net)
www.welshcolor.com

APPENDIX 7

Fouché family Gravestones

Myrtle Hill Cemetery, Rome, Georgia





✓ Sp. 231
Photograph.

[illegible]

[SECTION OF 1915.]

[FORM FOR NATIVE CITIZEN.]

Issued

THE UNIVERSITY OF CHICAGO

UNITED STATES OF AMERICA

NOTE ON

COUNTY OF Greene

UNITED STATES, hereby apply to the Department of State, at Washington, for a passport.

I solemnly swear that I was born at Warren
Warren on or about the 18 day of June
1880 Warren Warren was born in Warren
Warren and is now residing at Warren Warren
and he originated to the United States from the port of
on or about _____; that he resided _____ years, uninterrupted, in
the United States from _____ to _____; that he was _____

On _____, _____, as shown by the accompanying Certificate of Naturalization, that I have resided outside the United States at the following places for the following periods:

and that I am domiciled in the United States, my permanent residence being at Lawrenceville
in the State of Mass. where I follow the occupation of Teacher

and was _____ (Question of a report) _____
intend to return to the United States within _____ months _____
_____ years _____ with the purpose of residing and per-
forming his duties of citizenship therein, and I desire a passport for use in visiting the countries here-
after named for the following purpose: _____

Name of country.)

(Name of country.)

(Name of country)

I intend to leave the United States from the port of New York
Philadelphia on July 13 1922
 sailing on board the Quaker (name of vessel)
 (date of departure)

OATH OF ALLEGIANCE

Further, I do solemnly swear that I will support and defend the Constitution of the United States against all enemies, foreign and domestic; that I will bear true faith and allegiance to the same; and that I will take this obligation freely, without any mental reservation or purpose of evasion. So help me God.

Sworn to before me this

1871

18th of Court

Chapel of the

12-2-44

No. fee
required

Best Available Image

Age: 4 years
 Sex: 5 feet 4 1/2 inches
 Height: 5 feet 4 1/2 inches
 Weight: 140 lbs
 Eyes: blue
 Hair: brown
 Complexion: fair
 Feet: small
 Distinguishing marks: none
 Identification: none

DESCRIPTION OF APPLICANT.

[illegible]

CHALIN

Chick of 7

Applicant desires passport to be sent to the following address

A signed duplicate of the photograph to be attached hereto must be sent to the Department with the application, to be affixed to the passport with an impression of the Department's seal.



Miss Sarah Jones

Best Available Image

22- This blank must be completely filled out. The legal fee of one dollar is carried on the application, and must accompany the application. A receipt is awarded or not, and a student cannot return without a receipt. A student must state whether he is married or not, and a student cannot return without a receipt. The name should be carefully read before making the application to the Department of State, Division of Passport Control, Washington, D. C.

[FORM FOR NATIVE CITIZEN.]

No. 13724
Issued

UNITED STATES OF AMERICA.

STATE OF

COUNTY OF

I, Charles Towne, a NATIVE AND LOYAL CITIZEN OF THE UNITED STATES, hereby apply to the Department of State, at Washington, for a passport.

I solemnly swear that I was born at Neenah, California in the State of California on or about the 12 day of January, 1871, that my father's name is R. S. Zwickel and my mother's name is Myrtle.

[illegible]

and that I am domiciled in the United States, my permanent residence being at Patuxent
in the State of Md. where I follow the occupation of Green planter.

I am about to go abroad temporarily, and intend to return to the United States within 3 months with the purpose of visiting and performing the duties of citizenship therein, and I desire a passport for use in visiting the countries hereinafter named for the following purpose:

Roumanie -
(Roum de Roumanie)
D'après l'Alphabétique
Sho-mal-entle
(Sho-mal-entle)

I intend to leave the United States from the port of New York (Port of departure)
 sailing on board the Butcher on July 18 (Date of departure) 1920
 (Name of vessel)

OATH OF ALLEGIANCE.

Further, I do solemnly swear that I will support and defend the Constitution of the United States against all enemies, foreign and domestic; that I will bear true faith and allegiance to the same; and that I take this obligation freely, without any mental reservation or purpose of evasion. So help me God.

Sworn to before me this

[67] AL. OF COMPS.

C. A. C. D. g. r.

A person born in the United States should submit a birth certificate with his application, or if the birth was not officially recorded, affidavits from the attending physician, parents, or other persons having actual knowledge of the birth.

If the applicant's father was born in this country, his name should be drawn through the hands in brackets.

-194-

Best Available Image

DESCRIPTION OF APPLICANT.

Age: 49 years

Stature: 2 feet, 9 inches; long

Forehead: *W*

Types: *2nd*

Name: Shayla

Distinguishing marks

IDENTIFICATION.

2
Y
V
Y
0

of the United States; that I reside at

the above named _____ personally for _____ years at _____
know {him} to be a native citizen of the United States; and that the facts stated in {his} affidavit
are true to the best of my knowledge and belief.

Sworn to before me this _____ day

[SEAL.]

Clerk of the Court at

Applicant desires passport to be sent to the following address:

Wild Card

A signed duplicate of the photograph to be attached to the passport must be sent to the Department with the application, to be affixed to the passport with an impression of the Department's seal.

I intend to
sailing on board

Further, I
Against all ene
But I take this

STAY ON TOP

210

Not officially re-
of the birth.
If the app

Best Available Image

State of Missouri Marshal W. C. SCHEDULE I.—Free Inhabitants in the Valued Regiment in the County of Abbeville District 344 of W. C. enumerated by me, on the 14 day of Nov 1850. Col. H. C. P. Vint Ass't Marshal 121

deaf and
nd, insane,
pauper, or

1	2	3	DESCRIPTION.			7	8	9	10			13
			Age.	Sex.	White, Colored, Indian.				Married within the year.	Attended School within the year.	Whether deaf and dumb, blind, insane, idiotic, pauper, or convict.	
		The Name of every Person whose usual place of abode on the first day of June, 1850, was in this family.				Profession, Occupation, or Trade of each Male Person over 15 years of age.	Value of Real Estate owned.	Place of Birth. Naming the State, Territory, or Country.				
1		Lucy E. Porter	4	F	W			MS C				1
2		Harriet "	5	M	"			"				2
3		Benjamin h "	3	M	"			"				3
4	1846/1846	Christopher Williams	51	M	"	Farmer	11000	"				4
5		Mary Maule	65	F	"			"				5
6		Augustus White	5	M	"			"				6
7		Franklin Hammond	24	M	"	Overseer		"				7
8		Lewis Ireland	36	M	"	Ditcher		Ireland				8
9	1842/1842	John Zimmersman	62	M	"	Farmer	3024	MS C				9
10		Elizabeth Zimmersman	60	F	"			"				10
11		Mary Gable	22	F	"			"				11
12	1845/1848	Rebecca Spruill	55	F	"		18930	"				12
13		James B. Spruill	37	M	"	Farmer		"				13
14		Elija Spruill	25	F	"			"				14
15		Rebecca h	7	F	"			"				15
16		Sallie "	4	F	"			"				16
17		George "	8 1/2	M	"			"				17
18		William Spruill	36	M	"	Farmer		"				18
19		Anne Holmes	40	F	"			"				19
20		Mary A. Pinson	35	F	"			"				20
21		Catherine "	7	F	"			"				21
22		James "	4	F	"			"				22
23	1849/1849	Jacob Miller	37	M	"	Overseer		"				23
24		Martha Miller	28	F	"			"				24
25		James "	1 1/2	M	"			"				25
26	1850/1850	Joseph Smith	45	M	"	Brook & Shoe maker		"				26
27		Sarah Smith	35	F	"			"				27
28		George "	16	M	"	Wheeler		"				28
29		Rebecca "	14	F	"			"			1	29
30		John "	12	M	"			"			1	30
31		Sarah Ann "	8	F	"			"				31
32		Sally "	6	F	"			"				32
33		Joseph "	4	M	"			"				33
34		Elija "	2	F	"			"				34
35	1851/1851	Hugh Robinson	18	M	"	Farmer	1200	"				35
36		Sarah Robinson	69	F	"			"				36
37	1852/1852	Alexander Deal	50	M	"	Teacher	1000	"				37
38		Isabella Deal	35	F	"			"				38
39		Rachel "	16	F	"			"			1	39
40		Samuel "	15	M	"			"			1	40
41		Edward "	14	M	"			"			1	41
42		Betsy "	12	F	"			"			1	42

C 20
C 24

X V V

TABLE 2.—Slave Inhabitants in

in the County of *Adams*

State

Pa., enumerated by me, on the *12th* day of *October*, 1850, *Charles Selig*

Asst Marshal.

NAMES OF SLAVE OWNERS.	Number of Slaves.	DESCRIPTION.				Fugitives from the State.	Number manumitted.	Deaf & dumb, blind, insane, or idiotic.		NAMES OF SLAVE OWNERS.	Number of Slaves.	DESCRIPTION.				Fugitives from the State.	Number manumitted.	Deaf & dumb, blind, insane, or idiotic.	
		Age.	Sex.	Color.								Age.	Sex.	Color.					
1	2	3	4	5	6	7	8			1	2	3	4	5	6	7	8		
<i>Amos Cole</i>	5	25	M	B						1	1	<i>John Zimmerman</i>	1	40	M	B			
	4	9	M	B						2	2		2	30	M	B			
	5	1	M	B						3	3		3	15	M	B			
	6	5	M	B						4	4		4	10	M	B			
	7	2	M	B						5	5		5	2	M	B			
	8	24	M	B						6	6		6	5	M	B			
	9	4	M	B						7	7		7	3	M	B			
	10	2	M	B						8	8		8	25	M	B			
	11	1/2	M	B						9	9		9	12	M	B			
	12	33	M	B						10	10		10	10	M	B			
	13	12	M	B						11	11		11	2	M	B			
	14	24	M	B						12	12		12	1/2	M	B			
	15	8	M	B						13	13	<i>Andrew Brown</i>	1	34	M	B			
	16	29	M	B						14	14		2	10	M	B			
	17	22	M	B						15	15		3	8	M	B			
	18	20	M	B						16	16		4	6	M	B			
	19	45	M	B						17	17		5	2	M	B			
	20	34	M	B						18	18	<i>Rebecca Sprauell</i>	1	30	M	B			
	21	21	M	B						19	19		2	25	M	B			
	22	25	M	B						20	20		3	61	M	B			
	23	14	M	B						21	21		4	40	M	B			
<i>Christy and P. M. M.</i>	1	50	M	B						22	22		5	16	M	B			
	2	30	M	B						23	23		6	14	M	B			
	3	28	M	B						24	24		7	12	M	B			
	4	24	M	B						25	25		8	8	M	B			
	5	18	M	B						26	26		9	18	M	B			
	6	16	M	B						27	27		10	1/2	M	B			
	7	14	M	B						28	28		11	11	M	B			
	8	12	M	B						29	29		12	50	M	B			
	9	11	M	B						30	30		13	25	M	B			
	10	35	M	B						31	31		14	21	M	B			
	11	10	M	B						32	32		15	18	M	B			
	12	9	M	B						33	33		16	15	M	B			
	13	34	M	B						34	34		17	14	M	B			
	14	18	M	B						35	35		18	35	M	B			
	15	81	M	B						36	36		19	34	M	B			
	16	35	M	B						37	37		20	20	M	B			
	17	30	M	B						38	38		21	14	M	B			
	18	15	M	B						39	39		22	54	M	B			
	19	34	M	B						40	40		23	45	M	B			
	20	45	M	B						41	41		24	18	M	B			
	21	50	M	B						42	42		25	17	M	B			

En _____, enumerated by me, on the 12th day of October, 1850. Chas. A. Pelot Asst. Marshal

[illegible]

SCHEDULE 2.—Slave Inhabitants in

17th Dist

in the County of

Cass

355
State

of Georgia; enumerated by me, on the 10 day of June, 1860. W. P. Goldsmith Ass't Marshal.

1	NAMES OF SLAVE OWNERS.	DESCRIPTION.				Fugitives from the State.	Number manumitted.	Deaf & dumb, blind, insane, or idiotic.	No. of Slave houses.	1	NAMES OF SLAVE OWNERS.	DESCRIPTION.				Fugitives from the State.	Number manumitted.	Deaf & dumb, blind, insane, or idiotic.	No. of Slave houses.	1
		Number of Slaves.	Age.	Sex.	Color.							Number of Slaves.	Age.	Sex.	Color.					
1	A. Bunge	1	39	M	B				3			1	30	M	B	✓				1
2		1	28	F	"							1	35	"	"					2
3		1	25	M	"							1	40	"	"					3
4		1	20	"	"							1	30	F	"					4
5		1	25	F	"							1	14	"	"					5
6		1	17	"	"							1	50	"	"					6
7		1	9	M	"						W. Anderson	1	30	"	"	✓				8
8		1	6	"	"							1	30	M	"					8
9		1	4	"	"							1	26	"	"					9
10		1	2	"	"	✓						1	19	"	"					10
11	T. Melson	1	53	M	"	✓			1			1	18	"	"					11
12		1	30	F	"							1	15	"	"					12
13	B. Spruill	1	55	M	"	✓			10			1	12	"	"					13
14		1	55	F	"							1	10	"	"					14
15		1	25	M	"							1	6	"	"					15
16		1	23	"	"							1	6	"	"					16
17		1	20	"	"							1	3	"	"					17
18		1	22	F	"							1	5/2	"	"					18
19		1	18	"	"							1	30	F	"					19
20		1	30	"	"							1	27	"	"					20
21		1	17	"	"							1	13	"	"					21
22		1	60	"	"							1	12	"	"					22
23		1	20	"	"							1	3	"	"					23
24		1	27	M	"							1	"	"	"					24
25		1	2	"	"							1	14	"	"					25
26		1	5/2	F	"							1	40	M	"					26
27		1	61	M	"							1	41	F	"					27
28		1	14	"	"							1	25	"	"					28
29		1	12	"	"							1	23	M	"					29
30		1	30	F	"							1	11	"	"					30
31		1	0	M	"							1	12	"	"					31
32		1	2	F	"							1	4	"	"					32
33		1	3	"	"							1	16	F	"					33
34		1	"	"	"						J. Marshall	1	61	M	"					34
35		1	2	M	"							1	"	"	"					35
36		1	5/2	F	"							1	75	F	"					36
37		1	25	M	"							1	45	"	"					37
38		1	35	F	"							1	40	M	"					38
39		1	27	M	"							1	35	"	"					39
40																				40

No. of owners, 5
No. of houses, 32No. of male slaves, 44
No. of female slaves, 34
Total slaves, 78No. fugitives, _____
No. manumitted, _____No. deaf and dumb, _____
No. blind, _____No. insane, _____
No. idiotic, _____

Page No. *191* *Page 1* in the County of *Cass* State *349*
 SCHEDULE 2.—Slave Inhabitants in *the District*
 of *Georgia*, enumerated by me, on the *10* day of *June*, 1860. *W. T. Goldsmith* Ass't Marshal.

1	2	DESCRIPTION.			6	7	8	9	10	11	DESCRIPTION.				16	17	18	19	20
		Age.	Sex.	Color.							Number of Slaves.	Age.	Sex.	Color.					
NAMES OF SLAVE OWNERS.	Number of Slaves.				Fugitives from the State.	Number manumitted.	Deaf & dumb, blind, insane, or idiotic.	No. of Slave houses.		NAMES OF SLAVE OWNERS.									
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
<i>J. Patterson</i>	<i>1</i>	<i>24</i>	<i>M</i>	<i>B</i>				<i>5</i>			<i>1</i>	<i>35</i>	<i>M</i>	<i>B</i>					
	<i>1</i>	<i>2</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>"</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>31</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>7</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>25</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>18</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>5</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>"</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>25</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>"</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>17</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>2</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>2</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>14</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>18</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>75</i>	<i>F</i>	<i>B</i>					
	<i>1</i>	<i>7</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>33</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>5</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>21</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>17</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>16</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>19</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>12</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>30</i>	<i>F</i>	<i>"</i>							<i>1</i>	<i>10</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>6</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>7</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>22</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>31</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>6</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>18</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>4</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>21</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>30</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>8</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>45</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>6</i>	<i>"</i>	<i>"</i>					
<i>J. Spikes</i>	<i>1</i>	<i>30</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>4</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>3</i>	<i>M</i>	<i>M</i>							<i>1</i>	<i>6</i>	<i>"</i>	<i>"</i>					
<i>H. Rogers</i>	<i>1</i>	<i>57</i>	<i>F</i>	<i>B</i>							<i>1</i>	<i>30</i>	<i>M</i>	<i>M</i>					
<i>D. Wilgord</i>	<i>1</i>	<i>22</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>"</i>	<i>"</i>	<i>B</i>					
	<i>1</i>	<i>2</i>	<i>M</i>	<i>"</i>							<i>1</i>	<i>25</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>7</i>	<i>"</i>	<i>M</i>							<i>1</i>	<i>14</i>	<i>"</i>	<i>"</i>					
<i>D. Leungus</i>	<i>1</i>	<i>47</i>	<i>"</i>	<i>B</i>							<i>1</i>	<i>10</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>35</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>1</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>35</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>14</i>	<i>F</i>	<i>M</i>					
	<i>1</i>	<i>"</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>18</i>	<i>"</i>	<i>B</i>					
	<i>1</i>	<i>"</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>11</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>19</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>30</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>16</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>6</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>12</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>2</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>"</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>20</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>7</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>8</i>	<i>M</i>	<i>"</i>					
	<i>1</i>	<i>6</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>3</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>4</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>38</i>	<i>"</i>	<i>"</i>					
	<i>1</i>	<i>3</i>	<i>"</i>	<i>"</i>							<i>1</i>	<i>38</i>	<i>"</i>	<i>"</i>					

No. of owners, *4*
 No. of houses, *15*

No. of male slaves, *47*
 No. of female slaves, *27*
 Total slaves, *74*

No. fugitives, _____
 No. manumitted, _____

No. deaf and dumb, _____
 No. blind, _____

No. insane, _____
 No. idiotic, _____

SCHEDULE 1.—Inhabitants in Ward No. 3, City of Rome, in the County of Floyd, State of Georgia, enumerated by me on the 8 day of June, 1870.

Post Office: Rome, Ark. Caldwell, Ass't Marshal.

1		2		3		4		5		6		7		8		9		10		11		12		13		14		15		16		17		18		19		20	
Dwellings, numbered in order of valuation.		Families, numbered in the order of valuation.		The name of every person whose place of abode on the first day of June, 1870, was in this family.		Description.		Profession, Occupation, or Trade of each person, male or female.		Value of Real Estate Owned.		Place of Birth, naming State or Territory of U. S.; or the Country, if of foreign birth.		Parentage.		If married within the year, state month (Jan., Feb., &c.)		If married within the year, state month (Jan., Feb., &c.)		Attended school within the year.		Cannot read.		Whether deaf and dumb, blind, insane, or idiotic.		Competitions.		RELATIONS.		RELATIONS.		RELATIONS.		RELATIONS.					
1		2		3		4		5		6		7		8		9		10		11		12		13		14		15		16		17		18		19		20	
1				Puryear W. H.		24 M W		Greer		4000		So. Carolina																								1			
2				Caroline		23 F W		Boarding				"		1																									
3				Margaret		5 F W						"																											
4				Blount Mrs. M.		54 M W		Clerk in Saloon		1		Georgia																								1			
5				Gartrell H. M.		39 M W		Lawyer		2000 1000		"																								1			
6		156 156		Stillwell Charles		34 M W		Cashier in Bank		2000 400		"																								1			
7				Suzanne		38 F W		Keeping House				New York																											
8				Lavinia		11 F W		At School				Georgia																											
9				Clara B.		9 M W		"				"																											
10				Theresa T.		7 F W		"				"																											
11				Oliver B.		4 M W		"				"																											
12				Anna		33 F W		Cook		1		"																											
13		157 157		Clark Robert		36 M W		At H. Gro. Mer.		1000		Tennessee																								1			
14				Susan A.		22 F W		Boarding				Georgia																											
15				Alice A.		7 F W						"				New																							
16				Mary		18 F W		House Servant		1		"																											
17				Hankins Geo. S.		19 M W		Clerk in Store		1		"																											
18		158 158		Fouche Robt. T.		34 M W		Lawyer		3500 2000		"																								1			
19				Rebecca		26 F W		Keeping House				So. Carolina																											
20				James C.		1 M W				1		"		"																									
21				Roland Emma		24 F W		Cook		1		"		"																									
22				Elija		4 F W						"		"																									
23		159 159		McGinnis Allen M.		40 M W		Butcher		1400 100		Kentucky																								1			
24				Harline		37 F W		Keeping House		1		Tennessee																											
25		160 160		Shropshire Peter		25 M W		Job Laborer		1		Georgia																											
26				Harriet		40 F W		Cook & Keeping House		1		Virginia																											
27				Sarah		10 F W				1		Georgia																											
28				Freeman Wesley		21 M W		Job Laborer		1		"																											
29				Williams Saml		22 M W		Brick Mason		1		"																											
30		161 161		Quibers Adolph A.		50 M W		Merchant Tailor		2400 1000		Norway		1 1																									
31				Emma M.		53 F W		Keeping House		1		"		1 1																									
32				Alvin		23 M W		Clerk in P. O.		1		Georgia		1 1																						1			
33				Clarence		17 M W		At School		1		"		1 1																									
34				William		15 M W		"		1		"		1 1																									
35				Bill		28 F W		Cook		1		"		1 1																									
36				Frank C.		19 M W		Clerk in Store		1		"		1 1																									
37				Underwood Mrs. H.		52 M W		Retired Merchant		7000 2500		So. Carolina																								1			
38		162 162		Meadows Harriet		60 F W		Keeping House		1		Virginia																											
39				Frances		24 F W		At Home		1		Georgia																											
40				Rebecca		20 F W		"		1		"																											

No. of dwellings, _____ No. of white females, _____ No. of males, foreign born, _____
 " " families, _____ " " colored males, _____ " " females, " "
 " " white males, _____ " " females, _____ " " blind, _____

No. of insane, _____

780

14

BARTOW COUNTY GENWEB



CASS COUNTY
FORMED 1852
NAME CHANGED TO
BARTOW 1861


[Home](#)
[Links](#)
[Local Info](#)
[Courthouse
Records](#)
[Records](#)
[Help](#)
[We get
mail](#)
[Sitemap](#)

News from The Standard

The Standard
Cassville, Georgia
February 3, 1859, Page 3

Transcribed by: [Laurel Baty](#)

Cass Sheriff's Sales For March, 1859

On the first Tuesday in March next, within the legal hours of sale, before the court house door in the town of Cassville, the following property will be sold [Only slave sales transcribed]:

Two negroes—Bill, 45 years old, and Green, 17 years old; property of John M. Dobbs; fi fas in favor of Courtney & Tenant, and others.

Also, one negro woman, Maria; property of Wm. P. Hammond; fi fas in favor of Wiley, Banks & Co., and others.

Also, one negro woman, about 28 years old, and her two children, 7 and 9 years old; property of James R. McNeese; fi fa in favor of A. Worley & S. M. Bailey.

Also, one negro boy, George, 26 years old; one negro woman, Gincy, 30 years old—property of John W. Clayton; also 40 bags of cotton, more or less, one negro boy, John, 25 years old—property of Stephen Glazener; fi fa in favor of Caldwell, Blakely & Co.

Also, a negro man by the name of George, 30 or 35 years of age, and one negro man by the name of Phillip, 50 or 55 years of age; also a remnant of dry goods, consisting of many articles too tedious to mention—property of J. D. Terrell; fi fas in favor of Force Conly and others.

Also, one negro man by the name of Spencer, 50 or 55 years old—property of Alison Nelson, fi fa in favor of M. Whitfield.

GO TO: [Text Site Map](#)

Bartow GenWeb Regulars:

Coordinator & webmaster: Arlene Woody
Asst. Coordinator & Proj. Leader: Jane Thompson
Web developer & Transcriber: Jan Sherrouse
Newspaper Project: Laurel Baty
Historical Resource: Carolyn Ward
Auditor: Jean Taylor

Home

Bartow GenWeb Coordinator: [Arlene Woody](#)
Georgia GenWeb State Coordinator: Vivian Saffold

©2002 - 2010 Arlene Woody

Last modified: June 15, 2007

BARTOW COUNTY GENWEB



CASS COUNTY
FORMED 1832
NAME CHANGED TO
BARTOW 1861



News from The Cartersville American

The Cartersville American
Cartersville, Georgia
May 6, 1884, page 1

Transcribed by: [Laurel Baty](#)

Cartersville

How it Appeared a Third of a Century ago ♦ Who were Here and what They were Doing.

What changes have been made within the last thirty-three years! The writer came to this place in April 1851, thirty-three years ago. When I look around I can call to mind but very few persons now living here, and whom I found here then. They are gone, and many, alas! Never to return. Those still living are probably widely scattered.

I found here, one hotel, kept by Dr. Humphreys, who died a few years ago in Atlanta, and his wife died at this place last year. One livery stable, kept by Powell & Cunyus. Mr. Powell was well known here, and died a few years ago. A portion of his family are still here. The other partner, D. B. Cunyus, was then living near Stilesboro, where he yet remains, one of Bartow's most respected citizens. There were three practicing physicians here at that time, Drs. Maltbie, Milner and Reed, all young men. Dr. Milner survived but a few months after my arrival here. Dr. Maltbie died several years before the war. He lived to make a reputation as one of the most learned and successful physicians in this section, and was regarded as a young man of fine ability. Dr. Reed was highly esteemed as a man and physician, and married the daughter of our fellow citizen, Capt. E. D. Puckett. He died during the war, while serving his country. The merchants, so far as I can remember, were J. F. Sproull & Co., J. A. and S. Erwin, Wm. M. Puckett, Stephen Lang, H. M. Morgan, and Grantham and Logan. The retail grocery and saloon keepers were Isham Alley, Thos. S. Miller, Smith, McKee, and perhaps some others whom I can't call to mind.

The firm of Sproull & Co., was composed of J. F. Sproull and John A. Towers. Mr. Sproull now resides at Stilesboro, and is well and favorably known to all our citizens, as he served us so efficiently a few years ago as tax collector. I have always regarded him as one of our best citizens, and an honest man. The other member of the firm, Col. John A. Towers, is now a citizen of Floyd county ♦ was colonel of a regiment during the war, and was afterwards elected sheriff of Floyd county, and more recently a member of the legislature from that county, and is now the efficient keeper of the penitentiary, which office he has held for several years, giving general satisfaction. When he resided here, he was one of our most public spirited citizens, an active coworker in everything that tended to the prosperity and well being of the citizens. He owned and occupied the house formerly occupied Mrs. Dr. Curry. He removed to Rome a few years before the war. He had a young brother with him in the store, and who remained here after the colonel left, but survived only a short time. He was an upright and moral young man, and his early death was deplored by all who knew him. I should state here that the store house of J. F. Sproull & Co., stood where Curry's drug store is now located.

J. A. & S. Erwin (John A. Erwin and Samford Erwin) occupied a store room in the hotel until they built a two-story store house on the lot now occupied by Roberts & Collins. John A. Erwin had not then moved to this place, but was running a store at Cassville. He moved here the next fall, 1851, and built and occupied the house now occupied by R. L. Sellers. This house did the leading mercantile business here for many years, and they were very popular as merchants and citizens. The senior of the firm is too well known to require any eulogy of his virtues at my hand. A few months ago his remains were consigned to their last resting place, in our cemetery. Although he had removed to another state, and died in a distant state, his decease was mourned by our whole community. We have probably never had a citizen who maintained, to a greater degree, the unbroken confidence and esteem of our citizens, as John A. Erwin. He was a gentleman, a Christian and an honest man. The junior of

the firm is now a respected citizen of Kentucky.

H. M. Morgan occupied the brick store (the Big Brick) which stood on the vacant corner lot, next to Wikle's book store. The house was built and owned by the late Lewis Tumlin and Maj. John S. Rowland the two wealthiest men in the county. It was said that it required their joint efforts and capital to build such a house. It was the only brick building in the place. Morgan did a considerable business for awhile. He was a genial, liberal and inclined to be extravagant, gentleman. He built and occupied the house now occupied by Mrs. Col. Abda Johnson. Having but little, if any capital, to commence business on, he soon failed. He removed to Atlanta from here. The last I heard of him, a few years ago, he was in one of the north-western states.

William M. Puckett, who so lately deceased, occupied a store house on the public square, near where Howard's bank is now located.

Stephen Lang occupied a house which stood where Stokely, Williams & Co.'s house now stands. He was not then married, but I believe he married the next year (1852), discontinued business and went to farming. He was a genial, whole-souled man, and strictly honest. Everybody who knew him, liked Stephen Lang. He was killed during the war I believe in the battle fought near Jonesboro, Ga. His widow still survives, highly respected by all her neighbors.

Grantham & Logan had a store in a house which stood where P. L. Moon's store house is now located. They were from Union county were unsuccessful in business, and left here the latter part of 1851. I do not know whether they are yet living or not.

I believe the above names embrace all the dry goods merchants I found here at the time of which I write. There were several retail liquor groceries, one of which was kept by Isham Alley, esq., who is so well known as one of our most successful dry goods merchants. He soon abandoned the liquor business and went into the dry goods trade, which he has followed ever since. He served a term as justice of the peace several years before the war. He is, with one or two exceptions, the only person residing at the same spot where I found him in April, 1851. The only exceptions are the Harwell family and Mrs. Atwood. Thos. S. Miller had a liquor grocery in what is now known as the bank block. He continued the business up to the time of his death, which occurred early in the war. He accumulated some property. He is one of the few men whom I heard say repeatedly that he was killing himself drinking yet he was in the coils of the monster from which he could not extricate himself. There are some men in this town now in the same deplorable condition, if they would acknowledge it.

There was a man here who was called Col. Smith, who had a retail liquor saloon. He soon failed and left. I don't know what became of him. There was also a man by the name of McKee in the same business. I don't know where he went. He was a liberal drinker, and it is probable that he did not survive long. The late Nathan Howard also kept family groceries and liquors. He was at that time, one of the justices of the peace for this district. He resided where P. L. Moon now lives. He was one of the first inhabitants of the place, and was well known to the present generation. The late David Quarles was his associate justice of the peace.

There were two wagon shops here, which turned out an excellent class of work. One was run by Buck Harwell, now deceased, and John Greenwood the former did the iron work and the latter the wood work. As is known, Mr. Harwell died not long after the close of the war his family is still here, living at the identical spot where I found them 33 years ago. The other shop was run by N. D. Lewis, whose shop was near the present residence of S. T. McCanless. Mr. Lewis is still a citizen of this county. So is Mr. John Greenwood. I believe there was one or two other blacksmith shops here. A. F. Morrison, who still remains with us, worked in one of them.

The leading builders and contractors here were Glazener & Clayton. I don't know where Stephen Glazener is John W. Clayton is now a citizen of Athens, Ga., and was connected with Jackson's machine shop, of this place, while it was in operation. He had the reputation of being a splendid carpenter. Mr. Milton Loveless lived on a lot of land now belonging to Mrs. Akerman. He sold it and built near where he now resides. He is well and favorably known to everybody here. I can say that I found here, two men whose uniform and consistent Christian deportment, during my acquaintance with them, for thirty three years, has never been excelled by any person I have ever known. They have maintained their integrity in every vicissitude of their lives during that long period. I allude to John Greenwood and Milton Loveless they have been model church members, living, as I believe, fully up to their professions. They still survive as two of the old landmarks. There may have been some other carpenters here whose names have escaped my memory.
More anon.
J. R. W.

GO TO: [Text Site Map](#)

Stephen Glazener

Gilreath, Wofford Harold	Galt, Florence W.	26 October 1921		L/218
Gilstrap, George W.	Davis, Mary	25 February 1886		H/417
Gilstrap, L.L.	Erwin, Ethel G.	18 October 1921		L/217
Gilstrap, Lindsey L., Jr.	Jackson, Julia Mae	02 December 1928		M/035
Gilstrap, Lindsay L.	Hubbard, Ora L.	24 December 1905		J/348
Gilstrap, Robert	Knight, Alla Mae	31 May 1934		M/357
Gilstrap, S.L.	Sullins, Marnie	06 September 1908		K/051
Gilstrap, Thomas	Whitfield, Lily	26 August 1900		J/079
Gilstrap, W.J.	Henson, Mary L.	16 December 1875		F/377
Gilstrip, G.W.	Bruce, Willie	30 June 1934		M/356
Ginn, J.F.	Crow, Maggie	14 September 1891		I/147
Ginn, Jesse	Carter, Susan	02 March 1880		G/416
Ginn, Jesse C.	Humphrey, Sarah Ann	01-Aug-1850		D/073
Ginn, Lewis	Carter, Lucinda	02 March 1880		G/415
Ginn, Luke C.	Franklin, Carrie	15 October 1879		G/342
Ginn, Luther	Owens, Maggie	15 June 1918		K/635
Ginn, Middleton G.	Turner, Elizabeth	05-Jul-1849		D/071
Ginn, Sion	Foster, Ann	14-Jul-1850	Groom's last name questionable	D/070
Ginnings, Charley	Chastain, Eula	29 April 1898		I/554
Gipson, B.C.	West, Anna	10 September 1894	?? about day	I/304
Givin, James T.	Parker, Annie Lee	02 January 1937		M/550
Givins, C.L.	Bates, Mary	19 December 1936		M/547
Gladden, James A.	Heland, Harriet	17 October 1865	Bride's name questionable	E/270
Gladden, John A.	Garrison, Lou A.	31 May 1863		E/260
Gladden, Robert	Gravitt, Nancy	02 June 1888		H/451
Gladden, Virgil	Baker, Ollie	06 May 1903		J/218
Gladden, Walter D.	Stegall, Leo	19 September 1888		H/545
Glaize, Elonzo	Roberson, Millie	20 December 1890	Colored	I/095
Glanton, G.H.	Flemming, Julia E.	08 April 1883		H/118
Glasgow, Marion	Lewis, Vilanta	22-Dec-1849		D/046
Glass, J.A.T.	McCoy, Annie	12 May 1903		J/220
Glazener, Stephen	Howell, Rachel E. (Mrs.)	06 July 1854		E/030
Gleason, Thomas F.	Sexton, Bertha J.	30 May 1880		G/484
Glen, David Henry	Searcy, Mahala Jane	18 January 1876		F/384
Glenn, E.C.	Head, Betty	29 March 1879		G/428
Glenn, Frank	Watson, Mollie	25 December 1877		G/244
Glenn, James	Davis, Corinne	03 February 1930		K (Colored)/205
Glenn, John E.	Trippe, Anna R.	10 Mar 1857		E/106
Glenn, Sam	Cook, Eliza	27 January 1870		F/081
Glenn, W.R.	Patterson, Dora	18 January 1897		I/470
Glenn, William	Stephens, Mollie	13 September 1897	Colored	I/479

John Clayton & Ann Reed
1698

George Clayton & Sarah Dobson
[1723/28-1786 DL]

George Jr & Sarah Wetzel
[1751 NC-1814 NC]

Lambert Clayton & Sarah Davidson
[1755 DL-1828 NC]

George III
[1796 NC -1837 NC]

Jane Ruth John George Thomas Nancy Sarah Rachel Henrietta Alexander
[1785 NC-1868 NC] Ephriam

John Wiley Clayton & Malikda ?
[1826 NC-1909 Atlanta, GA]

Rachel Clayton married Stephen Seaborn Glazener
[1821 NC – 1847 NC] [1817 NC - 1867 TX]

Stephen Seaborn Glazener married Mrs. Rachel E. Howell
[July 6, 1854 Cass Co. GA]

Secretary's Guidelines for Rehabilitation of Historic Masonry

www.nps.gov/hps/tps/standguide/rehab/rehab_masonry.htm

Identify, Retain and Preserve

RECOMMENDED

Identifying, retaining, and preserving masonry features that are important in defining the overall historic character of the building such as walls, brackets, railings, cornices, window architraves, door pediments, steps, and columns; and details such as tooling and bonding patterns, coatings, and color.



The variety and arrangement of the materials is important in defining the historic character, starting with the large pieces of broken stone which form the projecting base for the building walls, then changing to a wall of roughly rectangular stones which vary in size, color, and texture, all with projecting beaded mortar joints. Changing the raised mortar joints, for example, would drastically alter the character. Photo: NPS files.

NOT RECOMMENDED

Removing or radically changing masonry features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Replacing or rebuilding a major portion of exterior masonry walls that could be repaired so that, as a result, the building is no longer historic and is essentially new construction.

Applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated to create a new appearance.

Removing paint from historically painted masonry.

Radically changing the type of paint or coating or its color.

+++++

Protect and Maintain

RECOMMENDED

Protecting and maintaining masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.

Cleaning masonry only when necessary to halt deterioration or remove heavy soiling.

Carrying out masonry surface cleaning tests after it has been determined that such cleaning is appropriate. Tests should be observed over a sufficient period of time so that both the immediate and the long range effects are known to enable selection of the gentlest method possible.



Cleaning masonry surfaces with the gentlest method possible, such as low pressure water and detergents, using natural bristle brushes.

Inspecting painted masonry surfaces to determine whether repainting is necessary.

Removing damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., handscraping) prior to repainting.

Applying compatible paint coating systems following proper surface preparation.

Repainting with colors that are historically appropriate to the building and district.

Evaluating the overall condition of the masonry to determine whether more than protection and maintenance are required, that is, if repairs to the masonry features will be necessary.

NOT RECOMMENDED

Failing to evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, differential settlement of the building, capillary action, or extreme weather exposure.

Cleaning masonry surfaces when they are not heavily soiled to create a new appearance, thus needlessly introducing chemicals or moisture into historic materials.

Cleaning masonry surfaces without testing or without sufficient time for the testing results to be of value. Historic brick damaged by sandblasting.

Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.



Abrasive cleaning methods include all techniques that physically abrade the building surface to remove soils, discolorations or coatings. Sandblasting has permanently damaged this brick wall. Photo: NPS files

Using a cleaning method that involves water or liquid chemical solutions when there is any possibility of freezing temperatures.

Cleaning with chemical products that will damage masonry, such as using acid on limestone or marble, or leaving chemicals on masonry surfaces.

Applying high pressure water cleaning methods that will damage historic masonry and the mortar joints.

Removing paint that is firmly adhering to, and thus protecting, masonry surfaces.

Using methods of removing paint which are destructive to masonry, such as sandblasting, application of caustic solutions, or high pressure waterblasting.

Failing to follow manufacturers' product and application instructions when repainting masonry.

Using new paint colors that are inappropriate to the historic building and district.

Failing to undertake adequate measures to assure the protection of masonry features.

+++++

Repair

RECOMMENDED

Repairing masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plasterwork.



Mortars for repointing should be softer or more permeable than the masonry units and no harder or more impermeable than the historic mortar to prevent damage to the masonry units. This early 19th century building is being repointed with lime mortar. Photo: John P. Speweik.

Removing deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry.

Duplicating old mortar in strength, composition, color, and texture.

Duplicating old mortar joints in width and in joint profile.

Repairing stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.

Using mud plaster as a surface coating over unfired, unstabilized adobe because the mud plaster will bond to the adobe.

Cutting damaged concrete back to remove the source of deterioration (often corrosion on metal reinforcement bars). The new patch must be applied carefully so it will bond satisfactorily with, and match, the historic concrete. Replacement stones tooled to match original.

Repairing masonry features by patching, piecing-in, or consolidating the masonry using recognized preservation methods. Repair may also include the limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts of masonry features when there are surviving prototypes such as terra-cotta brackets or stone balusters.

Applying new or non-historic surface treatments such as water-repellent coatings to masonry only after repointing and only if masonry repairs have failed to arrest water penetration problems.

NOT RECOMMENDED

Removing nondeteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance.

Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing.



Some aspects of a building's visual character are fragile and are easily lost. This is true of brickwork, for example, which can be irreversibly damaged with inappropriate cleaning techniques or by insensitive repointing practices. The historic character of this front wall is being dramatically changed from a wall where the bricks predominate, to a wall that is visually dominated by the mortar joints. Photo: NPS files.

Repointing with mortar of high portland cement content (unless it is the content of the historic mortar). This can often create a bond that is stronger than the historic material and can cause damage as a result of the differing coefficient of expansion and the differing porosity of the material and the mortar.

Repointing with a synthetic caulking compound. Using a "scrub" coating technique to repoint instead of traditional repointing methods.

Changing the width or joint profile when repointing.

Removing sound stucco; or repairing with new stucco that is stronger than the historic material or does not convey the same visual appearance.

Applying cement stucco to unfired, unstabilized adobe. Because the cement stucco will not bond properly, moisture can become entrapped between materials, resulting in accelerated deterioration of the adobe.

Patching concrete without removing the source of deterioration.

Replacing an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the masonry feature or that is physically or chemically incompatible.

Applying waterproof, water repellent, or non-historic coatings such as stucco to masonry as a substitute for repointing and masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.

+++++

Replace

RECOMMENDED

Replacing in kind an entire masonry feature that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence as a model to reproduce the feature. Examples can include large sections of a wall, a cornice, balustrade, column, or stairway. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

NOT RECOMMENDED

Removing a masonry feature that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of Rehabilitation projects and should only be considered after the preservation concerns listed above have been addressed.

Design for the Replacement of Missing Historic Features

RECOMMENDED

Designing and installing a new masonry feature such as steps or a door pediment when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

NOT RECOMMENDED

Creating a false historical appearance because the replaced masonry feature is based on insufficient historical, pictorial, and physical documentation. Introducing a new masonry feature that is incompatible in size, scale, material and color.

How to Select a Preservation Consultant or Contractor

Introduction

Owning and caring for historic properties in a *responsible* manner requires people with a preservation ethic - arrived at inherently, through training, or by avocation - a particular attitude, and a certain amount of dedication. It also takes qualified and experienced historic preservation professionals and craftspeople.

But how are well-intentioned historic property owners – in other words, **you** – supposed to figure out who “out there” is qualified and experienced to do their preservation design or construction work?

This dilemma may also be exacerbated in emergency situations, such as natural disasters.

Be that as it may, approaching these challenges by following the practical guidance offered here on how to select a preservation consultant or contractor should produce a satisfactory result.

Developing a Preservation Project – A Very Simplified Version

Every preservation project, whether it's replacing a worn or damaged roof, repairing a window, or completely rehabilitating a house or building can be broken down into three basic steps. First is the initial concept of the project – the idea that comes about as a result of identifying or recognizing a need or problem. The second step is planning or designing the project – the means to an end. And, third is actually implementing the plan so that the idea is fulfilled or the problem resolved.

Following this process to complete a preservation project typically takes a team effort involving you, as the client, the preservation consultant, (such as a preservation architect), and other necessary parties, including sub-consultants and contractors. In most cases, you, as the client, define or outline the initial concept of the preservation project and involve the others accordingly and as necessary.

To select the preservation consultant or contractor best suited for your project, you should consider these three factors: **Competence**, **Chemistry**, and **Cost**.

Competence

You need to determine the qualifications of each consultant/contractor you select – relevant to your particular project and relevant to each other.

To do this you should first get a sense of their experience, if possible, by researching readily available information, such as requesting pertinent information directly from them (*don't be afraid to ask for references*), visiting their websites, checking with local building inspection or permitting offices, or local organizations like the Better Business Bureau, Main Street / Better Home Town, etc, which might have a track record of their past performance.

Then you need to provide each of them with a fair and consistent description of the project concept, general budget, schedule, and known issues.

Finally, you need to evaluate their responses. Responses may be presented in a variety of formats, including formal written proposals or discussions of the project in meetings or interviews.

The information you should gather includes:

1. How they will approach the project
2. Their interpretation of what the service or work product resulting from the project will be
3. Their experience with other similar projects – ask for examples
4. Evidence of their skill and ability to perform the work – ask for references

5. Who specifically will be working on the project
6. Their availability
7. Can the project, as described, be completed within the budget and schedule
8. An estimate of their fee
9. Up-to-date references

Chemistry

Simply put, you need to determine if your personality and the consultant/contractor's personality are complementary. You will be working together as a team on your project so it's better to have a good working relationship than to have one in conflict. However, this doesn't mean you want someone that always agrees with you or blindly follows your lead. You're hiring someone for his or her expertise and you should expect to be given informed counsel. Nonetheless, it is also a business relationship, so your communication, management, and decision-making styles should be compatible.

When you meet with your potential consultants/contractors ask questions about these matters and see if their answers are acceptable to you.

Cost

While the cost of a project will always be the most likely defining moment for whether a preservation project or activity will actually proceed, it should never be considered out of context with the other two factors. This is because a dollar amount doesn't, in and of itself, mean a project will be successful.

A low bid for work may mean that there are hidden costs. Maybe something you wanted has been left out by mistake or intentionally. To get it will cost you extra. A low bid may mean the consultant/contractor doesn't understand the project or what you expect. Accepting a low bid may mean a difficult working relationship with the winning consultant if your management styles are incompatible. Just how much is that aggravation worth?

Another way to look at cost is to consider selecting the consultant/contractor that provides the service at the *lowest and best cost*. This approach brings all three selection factors into consideration. It may mean you have to re-evaluate the project, such as delaying it until more funding can be acquired or revising the scope of the project. But, because you have included the other considerations in your decision, you should have greater flexibility, consultant/contractor ability, and working relationship to ultimately achieve the successful completion of the project.

Conclusion

When you finally make your consultant/contractor selection, you should enter into a contractual agreement, which should clearly define the scope of project work, consultant/contractor services, financial terms, which should include equitable contract termination provisions and a retainage clause so final payment is held pending receipt of a satisfactory final product, and other aspects of the project or client-consultant/contractor relationship, as applicable, before starting the project work.

Associated with the contract, don't forget to confirm insurance coverage, including liability, workman's compensation, and even job completion insurance (to ensure a project gets finished by someone else at no additional cost to you if, for instance, a contractor "walks off the job" or fails to perform in accordance with the contract). You might also need to confirm licensing, if applicable, of the consultant or contractor you've decided on. Check with your city or county government to find out about local licensing requirements.

Essentially, when selecting and hiring a consultant/contractor and when negotiating and formalizing a contract, be sure **your** best interests are protected, so that you get what you expect, when you expect it, and at the cost you expect.

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

File Copy

STATE: Georgia
COUNTY: Bartow
FOR NPS USE ONLY
ENTRY DATE

1. NAME	
COMMON: Valley View	
AND/OR HISTORIC:	

2. LOCATION			
STREET AND NUMBER: Euharlee Road near Stilesboro			
CITY OR TOWN: Cartersville vicinity		CONGRESSIONAL DISTRICT: 7th John W. Davis	
STATE Georgia	CODE 13	COUNTY: Bartow	CODE 015

3. CLASSIFICATION			
CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input checked="" type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input checked="" type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) _____ <input type="checkbox"/> Comments _____

4. OWNER OF PROPERTY			
OWNER'S NAME: Dr. Robert Norton			
STREET AND NUMBER: 514 Cooper Dr.			
CITY OR TOWN: Rome	STATE: Georgia	CODE 115	

5. LOCATION OF LEGAL DESCRIPTION			
COURTHOUSE, REGISTRY OF DEEDS, ETC: Bartow County Courthouse			
STREET AND NUMBER:			
CITY OR TOWN: Cartersville	STATE: Georgia	CODE 13	

6. REPRESENTATION IN EXISTING SURVEYS			
TITLE OF SURVEY: None			
DATE OF SURVEY: <input type="checkbox"/> Federal <input type="checkbox"/> State <input type="checkbox"/> County <input type="checkbox"/> Local			
DEPOSITORY FOR SURVEY RECORDS:			
STREET AND NUMBER:			
CITY OR TOWN:	STATE:	CODE	

SEE INSTRUCTIONS

STATE: Georgia	COUNTY: Bartow	ENTRY NUMBER	DATE

FOR NPS USE ONLY

7. DESCRIPTION	
CONDITION	(Check One) <input checked="" type="checkbox"/> Excellent <input type="checkbox"/> Good <input type="checkbox"/> Fair <input type="checkbox"/> Deteriorated <input type="checkbox"/> Ruins <input type="checkbox"/> Unexposed
	(Check One) <input type="checkbox"/> Altered <input checked="" type="checkbox"/> Unaltered
	(Check One) <input type="checkbox"/> Moved <input checked="" type="checkbox"/> Original Site
DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE	
<p>Situated off the Euharlee Road near Cartersville is an almost perfectly preserved brick plantation house built about 1850 - Valley View.</p> <p>It is of two-stories with three bays in the main part of the house and one recessed bay on each side which is actually a portion of the two rear wings. An Ionic colonnade wraps around the two story, two room central hall portion. Heavy entablatures with framing pilasters define the doors and windows on the first floor. Only simple framing treatment is given to the second story windows. A full, hanging balcony extends around three sides, the balustrades of which were only added in the twentieth century. (An iron balustrade was originally planned here but due to Sherman's destruction of the local iron works they were not added until the twentieth century.) The rear, one story wings, originally used for bedrooms and the plantation office, form a courtyard that takes advantage of the hilltop view.</p> <p>One unusual feature is the treatment of the combination of the two story front section with the one-story wings. A two story brick wall extends from the main structure onto the portico, thus forming a brick facade to hide the adjoining one-story section.</p> <p>Two formal gardens in varying geometric designs dominate the front yard. The gardens' most distinguished feature is the triple hedges bordering the central walk, formed of Carolina cherries and boxwood. To the rear of the house are several original outbuildings. These include a smokehouse, a watertower, a two-room kitchen and an outhouse. The present well-house is a later addition.</p>	

SEE INSTRUCTIONS

SIGNIFICANCE			
PERIOD (Check One or More as Appropriate)			
<input type="checkbox"/> Pre-Columbian	<input type="checkbox"/> 16th Century	<input type="checkbox"/> 18th Century	<input type="checkbox"/> 20th Century
<input type="checkbox"/> 15th Century	<input type="checkbox"/> 17th Century	<input checked="" type="checkbox"/> 19th Century	
SPECIFIC DATE(S) (If Applicable and Known) C. 1850			
AREAS OF SIGNIFICANCE (Check One or More as Appropriate)			
<input type="checkbox"/> Aboriginal	<input type="checkbox"/> Education	<input type="checkbox"/> Political	<input type="checkbox"/> Urban Planning
<input type="checkbox"/> Prehistoric	<input type="checkbox"/> Engineering	<input type="checkbox"/> Religion/Philosophy	<input type="checkbox"/> Other (Specify) _____
<input type="checkbox"/> Historic	<input type="checkbox"/> Industry	<input type="checkbox"/> Science	_____
<input type="checkbox"/> Agriculture	<input type="checkbox"/> Invention	<input type="checkbox"/> Sculpture	_____
<input checked="" type="checkbox"/> Architecture	<input checked="" type="checkbox"/> Landscape Architecture	<input type="checkbox"/> Social/Humanitarian	_____
<input type="checkbox"/> Art	<input type="checkbox"/> Literature	<input type="checkbox"/> Theater	_____
<input type="checkbox"/> Commerce	<input type="checkbox"/> Military	<input type="checkbox"/> Transportation	_____
<input type="checkbox"/> Communications	<input type="checkbox"/> Music		
<input type="checkbox"/> Conservation			
STATEMENT OF SIGNIFICANCE			
<p>In almost perfect, original condition, Valley View, stands today on the Euharlee Road overlooking the Etowah Valley, near Cartersville, Georgia. Built about 1850 by Col. James Caldwell Sproull, the brick, two-story house with Ionic colonnade is exceptional for its U-shape plan and also for the formal boxwood gardens that preface the house. It is of national architectural significance because it is a superbly preserved and sited, carefully conceived variant of Greek Revival style design. The unspoiled integrity of the main house, outbuildings, original gardens, and uninterrupted view down the valley recommend it to all who would experience "living history". (Of all the many significant well-preserved places in the Etowah Valley, Valley View is architecturally the most important; together the entire valley plantation complex could be considered for the National Register as an unusual rural district but Valley View should be singled out to stand supreme on its own merits.)</p> <p>In the late 1840's Col. James Caldwell Sproull of Abbeville, South Carolina, moved to Cass County, Georgia, and developed an extensive cotton plantation on the road between Cartersville and Rome. The house was oriented toward the entrance driveway and the view of the valley; a courtyard formed by the two one-story wings constitutes the rear.</p> <p>That the house has always remained in the same family and today is essentially in its original state is especially significant, even the original milk-base interior paint is on the trim work and the kitchen furniture and utensils are still a part of the house. The house is said to have been built with slave labor and constructed of bricks made on the plantation. When the Sproull family moved from South Carolina they brought a German cabinetmaker with them. He made the maple furniture, much of which still remains in the house even though during the Civil War it had a tempestuous history. Upon receiving word that Sherman was coming, the family fled to Alabama, leaving the German cabinetmaker to protect the house as best he could. Sherman's forces did use the house, and even converted the grand piano into a watering trough. (The piano is still in place in the parlor.)</p> <p>Valley View has had several interesting visitors and residents. The Federal General George W. Schofield occupied Valley View for three months during the Civil War. Inside an upstairs built-in closet an original Civil War period signature from the occupation still survives legibly. The Sproull family residents have included Col. J. C. Sproull's grandson, Sproull Fouche, who spent many years as an American charge d'affairs in Romania. Presently the house is the weekend and summer retreat of Dr. Robert Norton of Rome, Georgia.</p>			

MAJOR BIBLIOGRAPHICAL REFERENCES

Cooney, Loraine M., Compiler; Garden History of Georgia, 1733-1933; p.110-11.
 Mitchell, William R.; Personal inspection, 1971, 1972.
 Perkerson, Medora Field; White Columns in Georgia, p.196, 199, 200.

10 GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE Degrees Minutes Seconds	LONGITUDE Degrees Minutes Seconds		LATITUDE Degrees Minutes Seconds	LONGITUDE Degrees Minutes Seconds	
NW	° ' "	° ' "		° ' "	° ' "	
NE	° ' "	° ' "		° ' "	° ' "	
SE	° ' "	° ' "		34 08 27	84 52 01	
SW	° ' "	° ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: 5 acres

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE

11 FORM PREPARED BY

NAME AND TITLE: <u>William R. Mitchell, Jr., Director Historic Sites Survey</u>		DATE <u>May 3, 1973</u>
ORGANIZATION: <u>Historic Preservation Section, Dept. Natural Resources</u>		
STREET AND NUMBER: <u>270 Washington St., S.W.</u>		
CITY OR TOWN: <u>Atlanta</u>	STATE <u>Georgia</u>	CODE <u>13</u>

12 STATE LIAISON OFFICER CERTIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National ☒ State ☐ Local ☐

Name Mary Gregory Jewett

Title State Liaison Officer

Date May 3, 1973

NATIONAL REGISTER VERIFICATION

I hereby certify that this property is included in the National Register.

 Director, Office of Archeology and Historic Preservation

Date _____

ATTEST:

 Keeper of The National Register

Date _____

SEE INSTRUCTIONS

Form 10-301
(July 1968)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY MAP FORM
(Type all entries - attach to or enclose with map)

1. NAME		
COMMON	AND/OR HISTORIC	NUMERIC CODE (Assigned by NPS)
Valley View		
2. LOCATION		
STATE	COUNTY	TOWN
Georgia	Bartow	Cartersville Vicinity
STREET AND NUMBER		
Euharlee Road, near Stilesboro		
3. MAP REFERENCE		
SOURCE	DATE	SCALE
U.S. Geological Survey Stilesboro Quadrangle	1906	1:62,500

REQUIREMENTS: PROPERTY BOUNDARIES, WHERE REQUIRED, AND NORTH ARROW.



National Register of Historic Places

